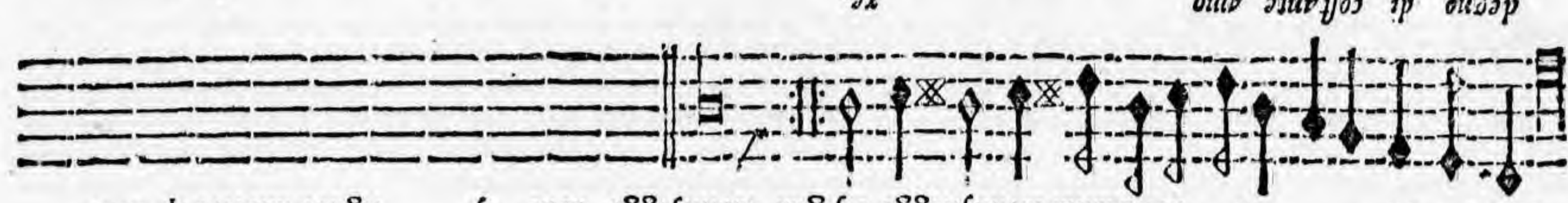
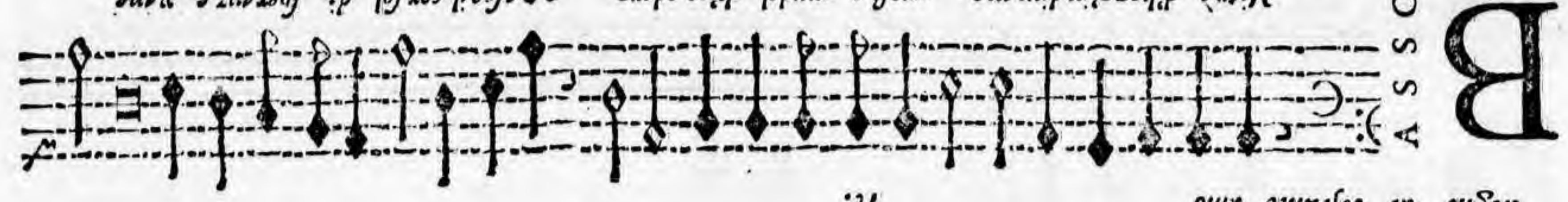


premio degno di costante amore.



riua il mio il mio dolore









**B** **ASSO.**

vaifalando ij  
vaifalando e dolcemente fempre pizicando  
do.

Godi pur di bel fen felice pulce per doue ad hor ad hor ne vaifalando

u' ad hor ad hor ne vaifalando vaifalando vaifalando e dolcemente fempre  
pizicando

Odi pur del bel fen felice pulce felice pulce perdo

**CANTO.**

**B** **ASSO.**

refi fi follealto de re  
ra Neareffi fi folle alto de fi re  
Ben deureffi falire ne fa-  
Sancor la voce haueffi gionte al la-  
Desir che tanto falli ij

Il ben deureffi falire ne fareffi fi follealto de fier ne fareffi fi  
follealto de re fi folle alto de re.

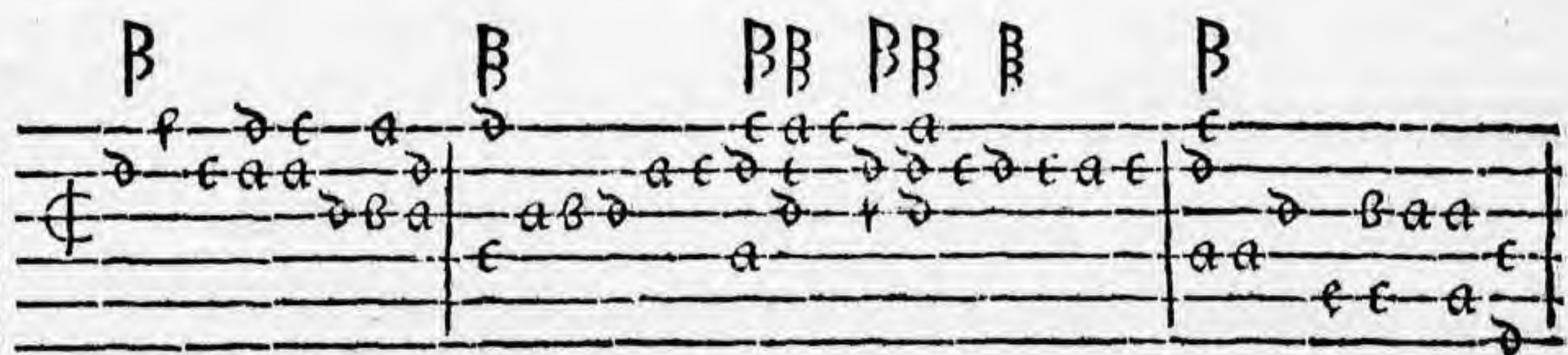
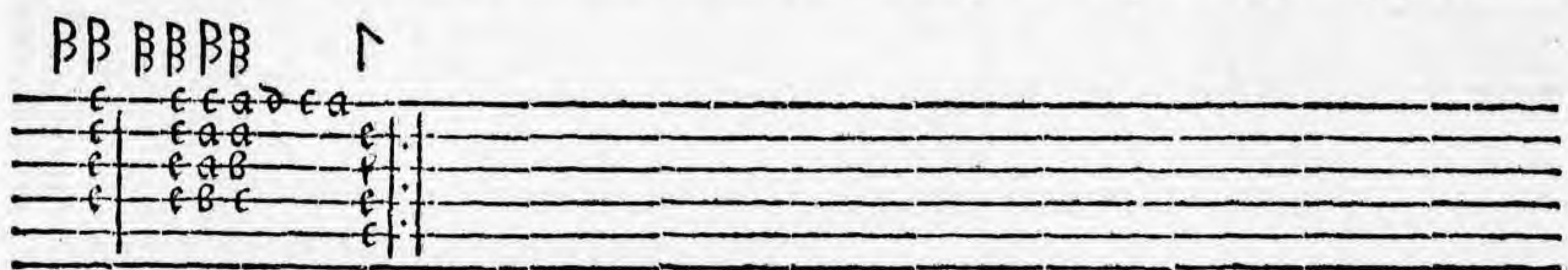
**CANTO.**

Esir che tanto falli  
Sancor la voce haueffi gionte al la-  
Ben deureffi falire ne fa-  
refi fi follealto de re  
ra Neareffi fi folle alto de fi re  
Ben deureffi falire ne fa-  
Sancor la voce haueffi gionte al la-

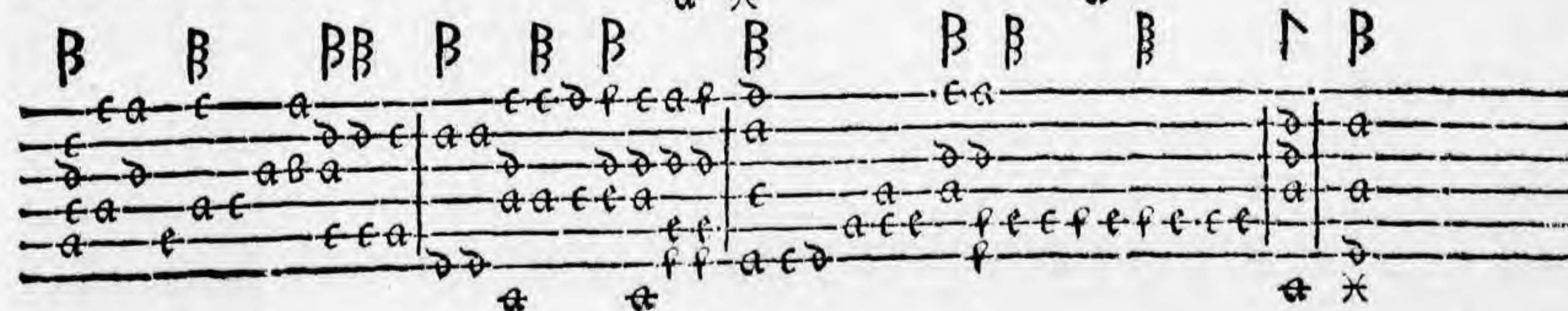
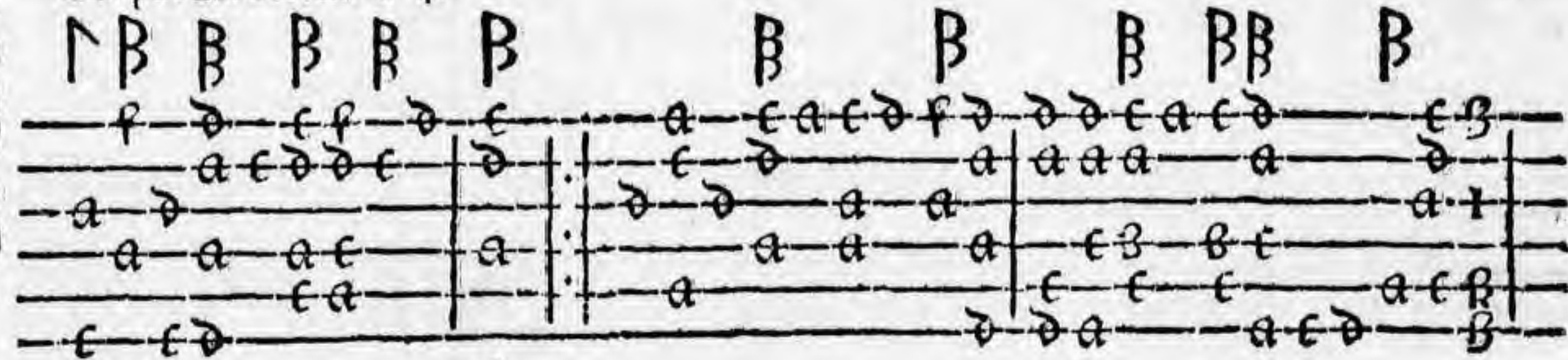




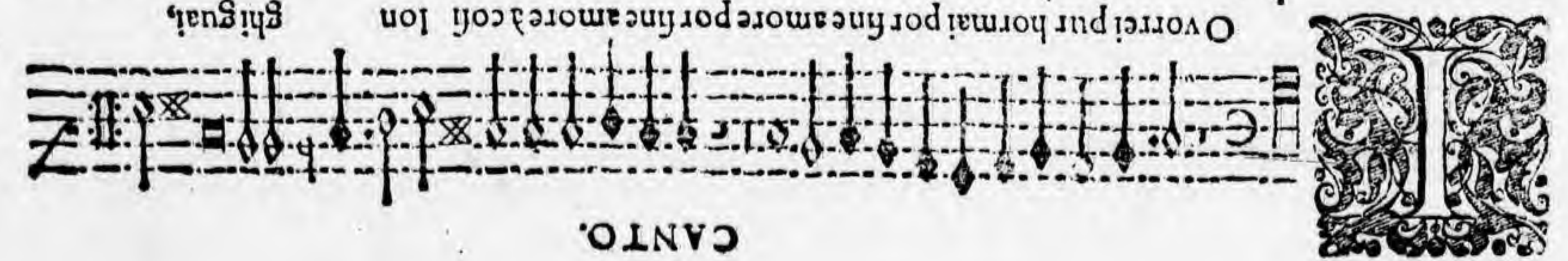
Esir che tanto falli. à 4.



Odi pur del belfen. à 4.



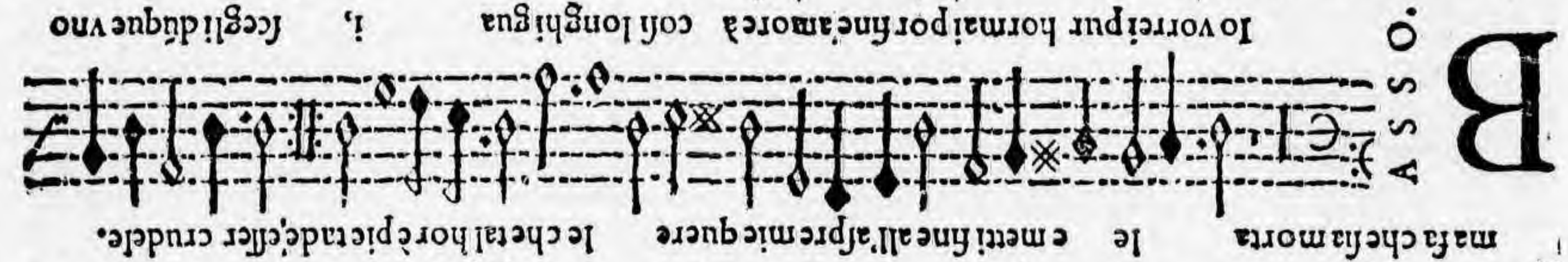




O vorrei pur hor mai por fine amore a colli lon  
ghignai,



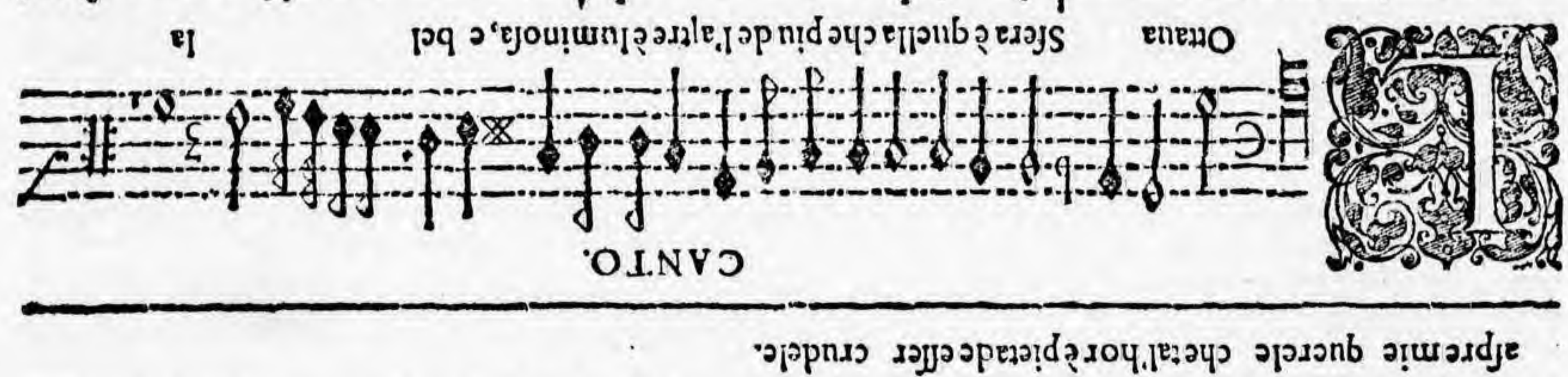
scegli dunque vno frale ma fa che sia mortale ://  
scegli dunque vno frale



ma fa che sia morta le e metti fine all'asprenie quere  
le e metti fine all'asprenie quere le e metti fine all'asprenie quere



Io vorrei pur hor mai por fine amore a colli longhigna  
i, scegli dunque vno frale ma fa che sia mortale scegli dunque vno frale ma fa che sia mortale & metti fine all'asprenie quere che tal hor è pietade esser crudele.



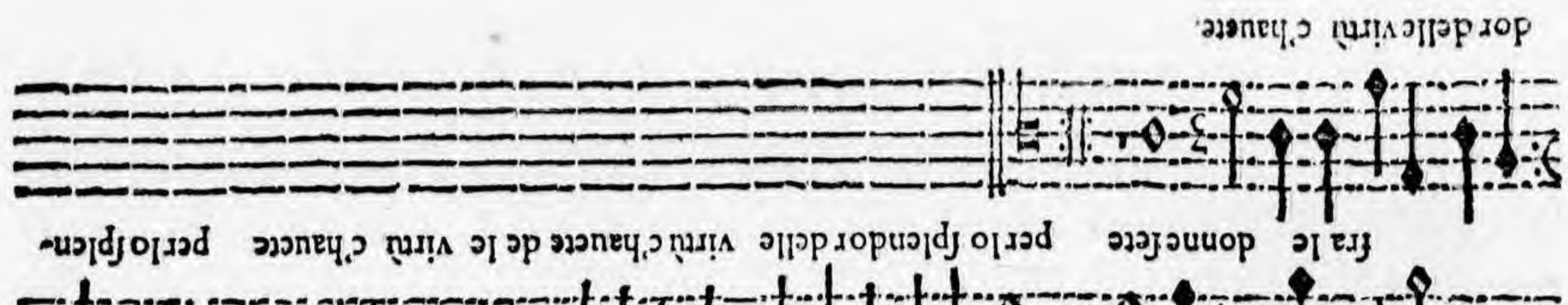
Ottava Sfera è quella che piu de l'altre è luminosa, e bel  
la



simile Ottava ii frale donne scete per lo splendor delle virtù c'haue  
te



Lottana Sfera è quella che piu di l'altre è luminosa, è bella  
simile Ottava ii

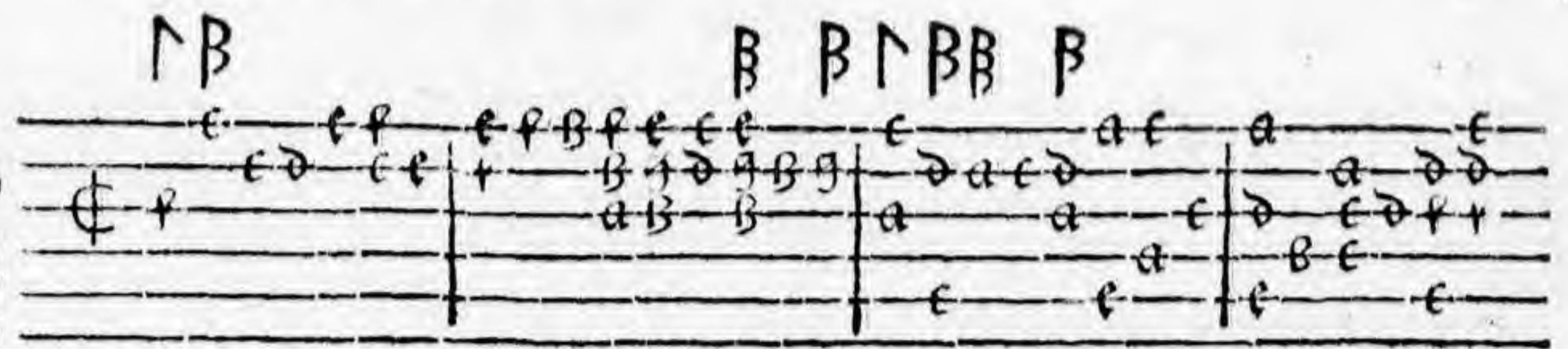


fra le donne scete per lo splendor delle virtù c'haue per lo splen  
dor delle virtù c'haue.

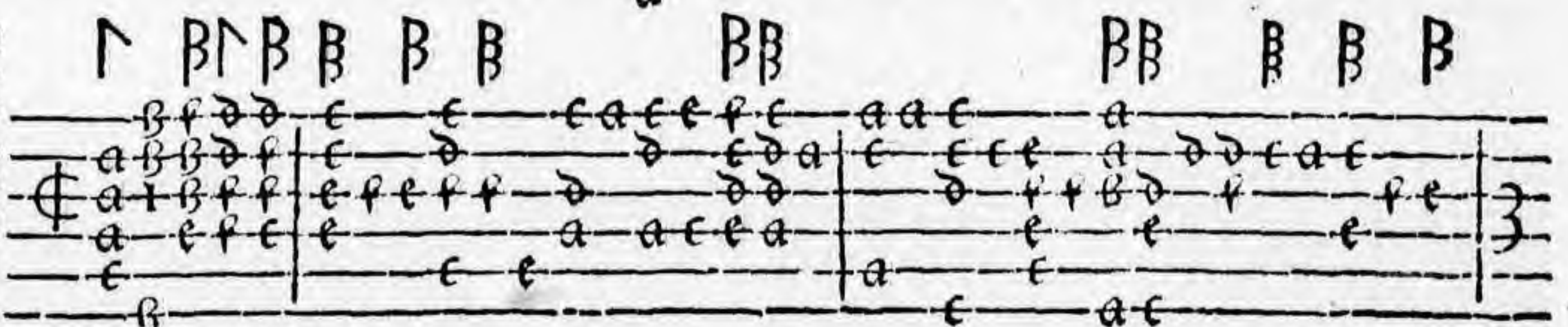
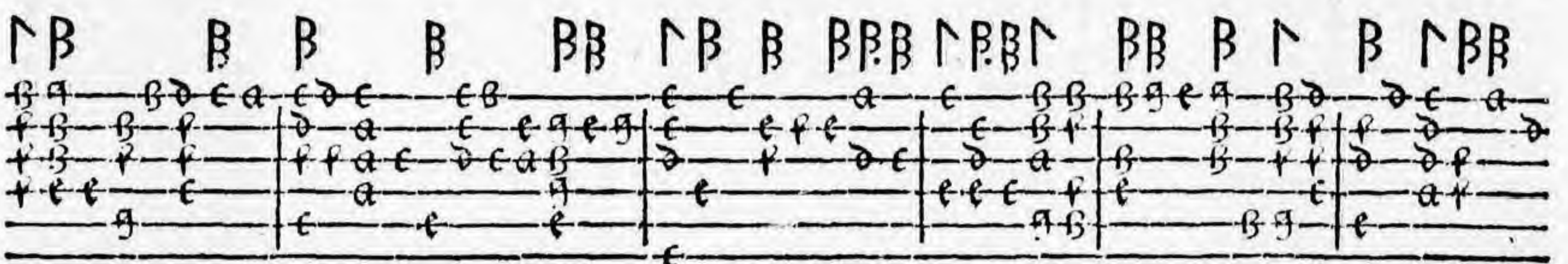
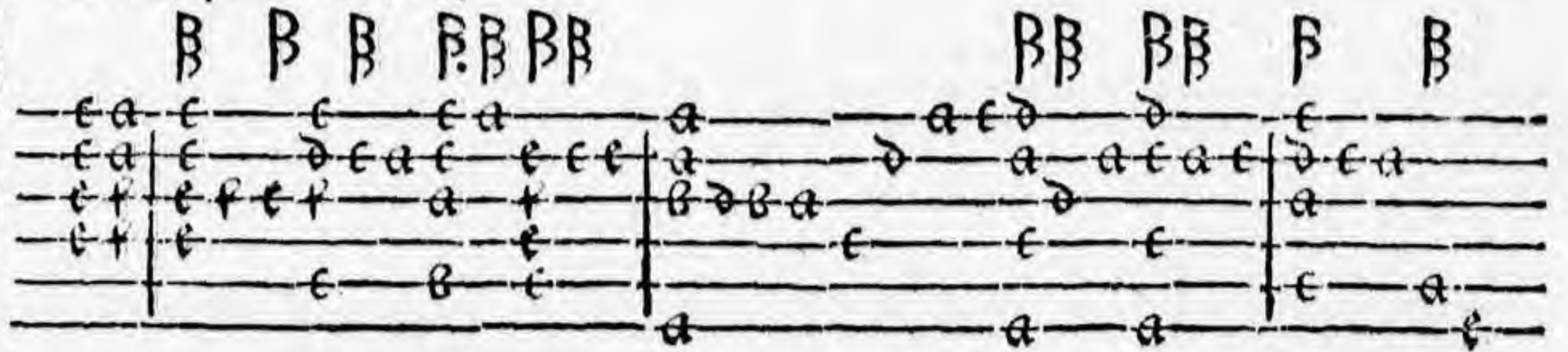
CANTO.

CANTO.

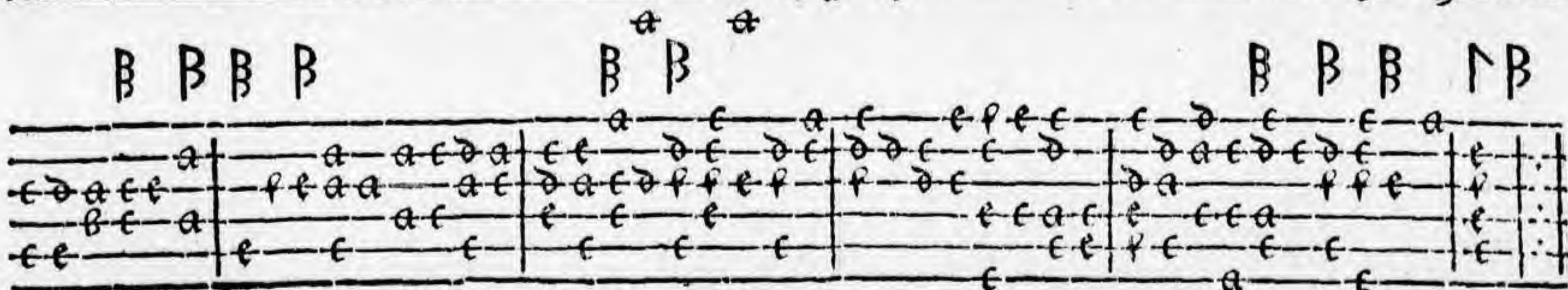
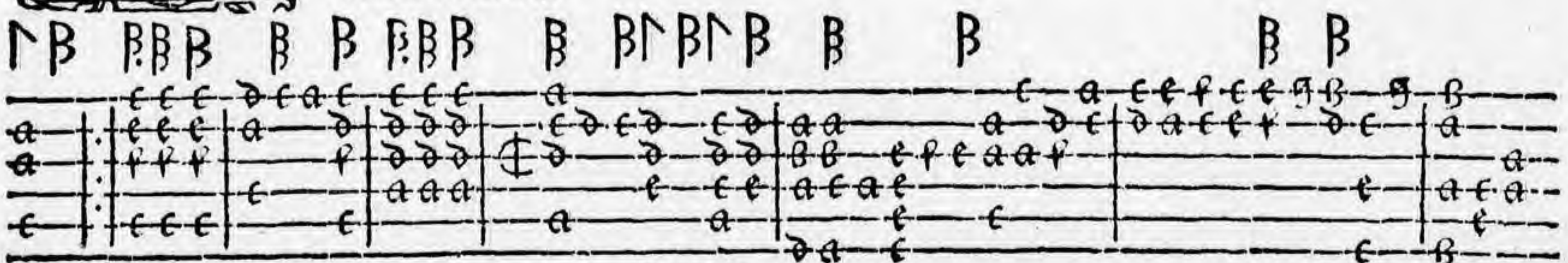




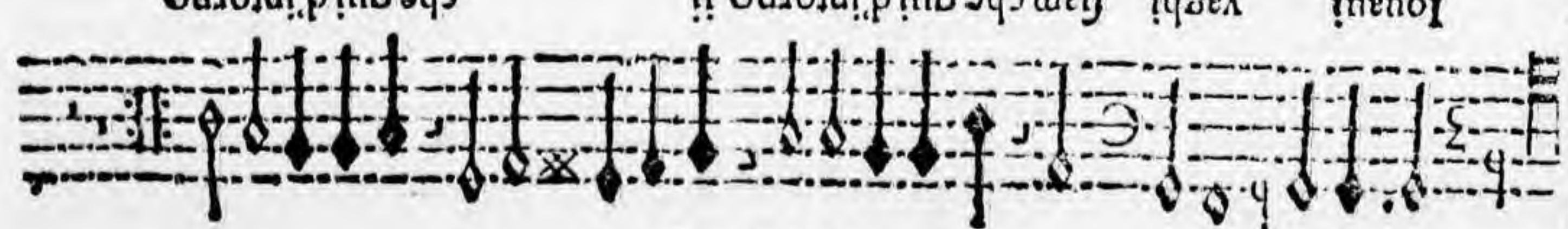
O vorrei pur hormai. à 4.



Ottava sfera. à 4.







CANTO.

Giovani vaghi fiam che quid'intorno ij che quid'intorno



sciolti d'ogn' amor vano notte e giorno catiam



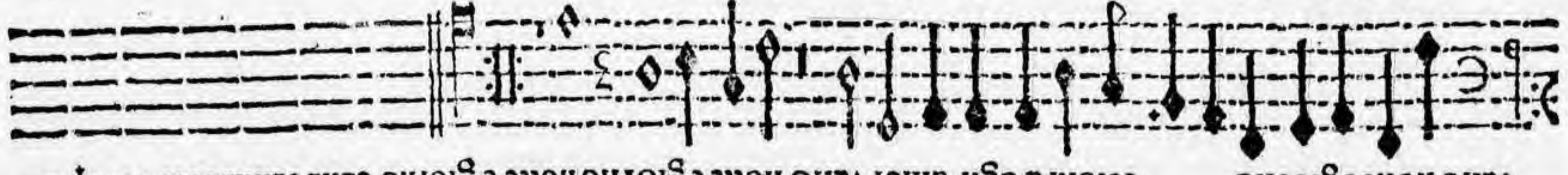
cantiam con voce pia na alma Diana la figlia di la tona alma Diana.



Giovani vaghi fiam che quid'intorno ij sciolti d'ogn' amor



vano notte e giorno sciolti d'ogn' amor vano notte e giorno catia cantia con voce pia-

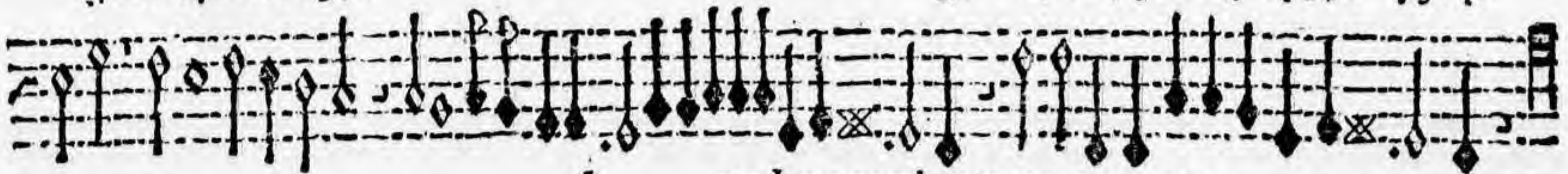


na la figlia di la to na alma Diana alma Diana.



CANTO.

Ome farò cormio quando ti parti



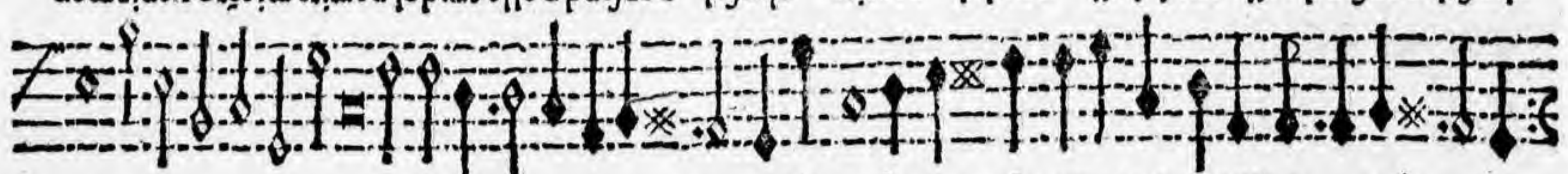
che fol pèsado alla crudel partita // mi sento venir men ij



I'almac la vita I'almac la vita I'almac la vita



Como farò cormio quando ti parti //



che fol penfando alla crudel alla crudel partita che fol penfando alla crudel partita mi sento venir men



mi sento venir men I'almac la vita I'almac la vita I'almac la vita





Γ Β Γ Γ Β Β Β Γ Β Β Β Β Β

3

Ιουani vaghi. à 4.

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Ome faró. à 4.

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Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β









♯♯                      ♯ ♯

*L. dipartir. à 4.*

Handwritten musical notation on three staves, featuring various note values and accidentals.

♯   ♯                      ♯   ♯ ♯ ♯ ♯

Handwritten musical notation on three staves, continuing the piece.

♯ ♯   ♯ ♯   ♯   ♯   ♯   ♯

Handwritten musical notation on three staves.

♯   ♯                      ♯   ♯♯   ♯♯ ♯♯ ♯ ♯ ♯

Handwritten musical notation on three staves.

♯ ♯   ♯   ♯                      ♯♯ ♯ ♯♯ ♯

Handwritten musical notation on three staves.



*Mors'io pollo. à 4.*

♯♯   ♯ ♯♯ ♯♯   ♯ ♯   ♯♯ ♯ ♯♯   ♯

Handwritten musical notation on three staves.

♯♯ ♯ ♯ ♯ ♯   ♯♯   ♯   ♯♯♯♯ ♯   ♯♯♯   ♯ ♯

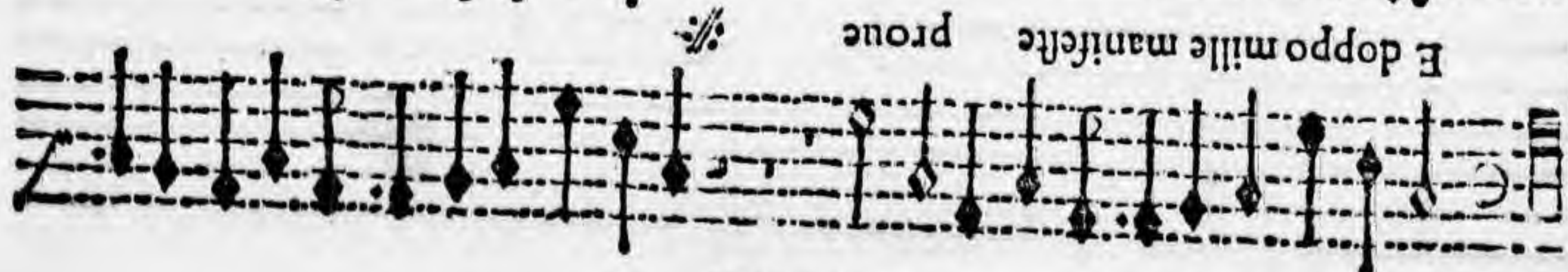
Handwritten musical notation on three staves.

♯♯♯ ♯   ♯ ♯   ♯ ♯   ♯   ♯   ♯♯   ♯♯ ♯

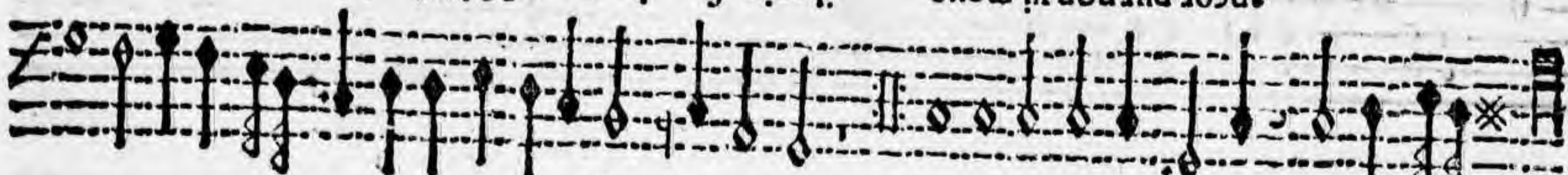
Handwritten musical notation on three staves.

Handwritten musical notation on three empty staves.





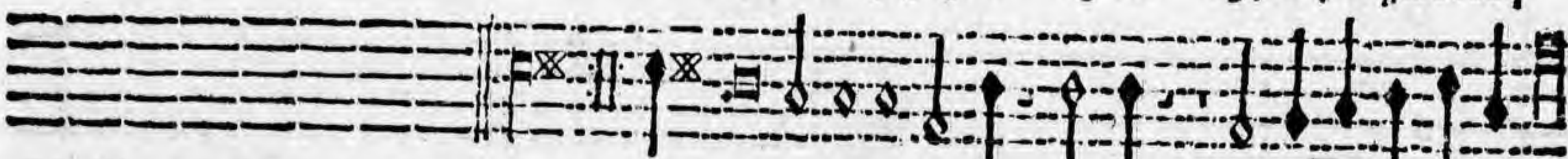
SE DOPO MILLE MANIFESTE PROUE



ancor pur non vi moue il mio sì longo, e sì fidel serui



il mio sì longo, e sì fidel serui re e sì fidel serui

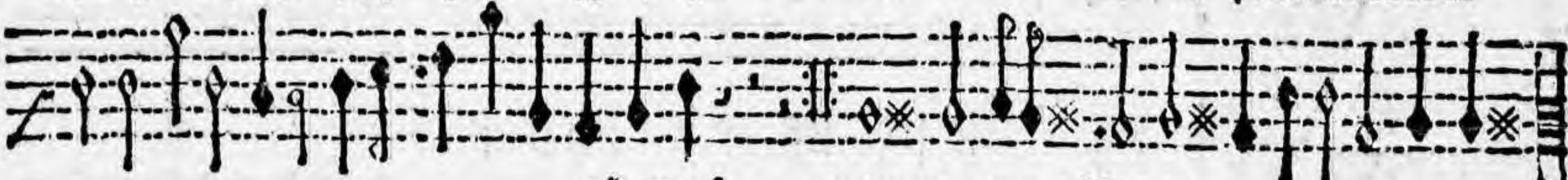


hor com'haurà mai fin ma fin ma fin l'aspro martire.

**T**  
ENORE



Se dopo mille manifeste proue



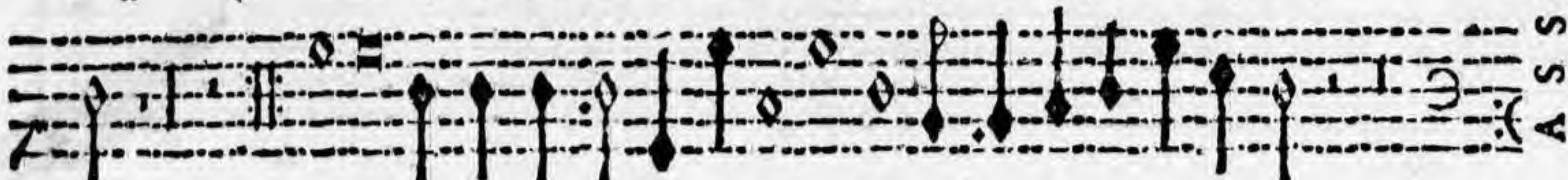
ancor pur non vi moue il mio sì longo, e sì fidel seruire il mio



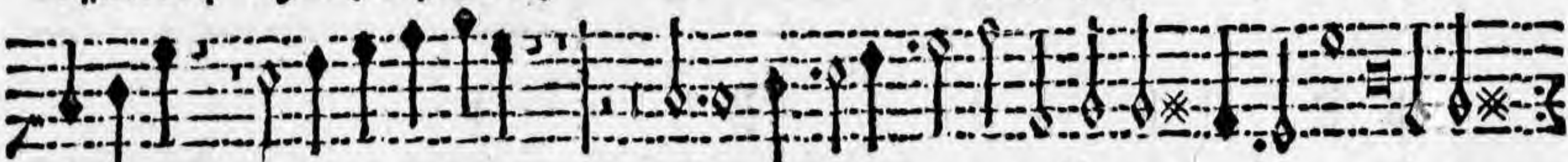
si longo, e sì fidel serui re il mio sì longo, e sì fidel seruire hor com'haurà mai fin ma fin hor



com'haurà mai fin hor com'haurà mai fin l'aspro martire.



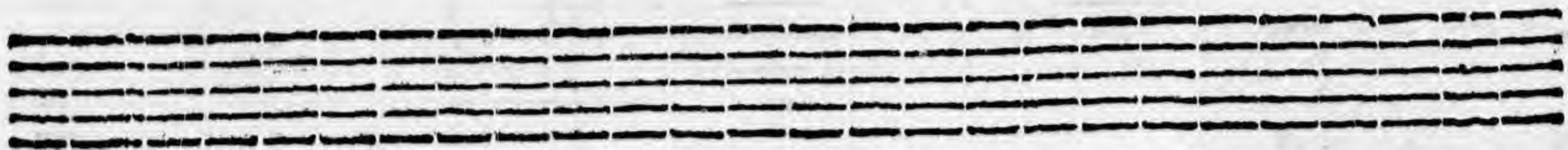
Se dopo mille manifeste proue ancor pur non vi moue il



il mio sì longo, e sì fidel serui re hor com'haurà mai fin hor com'ha-



urà mai fin ma fin l'aspro martire.







ΓΒ Β Β Β Β Β Β Β Β

Edopo mille manifeste proue. à 4.

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Γ ΒΒ Β Β Β Β Β Β Β Β Β

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Β Β Β ΒΒ ΒΒ ΒΒ Β Β

Handwritten musical notation on a five-line staff, featuring various note values and rests.

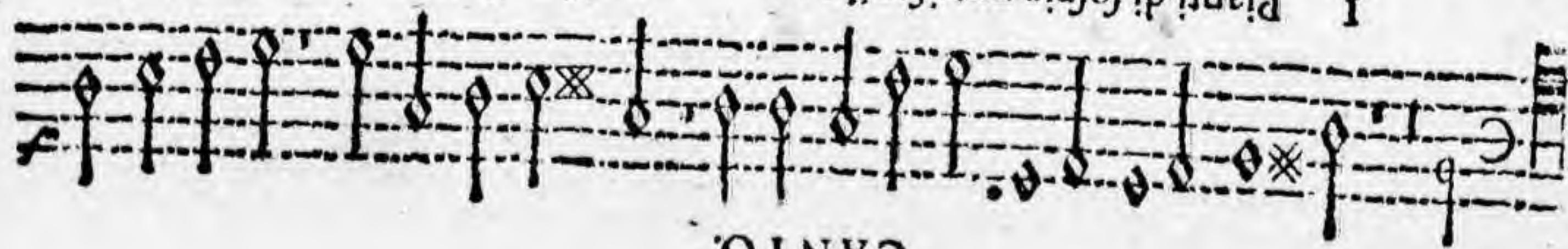
Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.





CANTO.



I Pianti di sospir nutrice il core di pianti e di



sospir nutrice il core re ah! dispieta to amo re a chi mi strug-

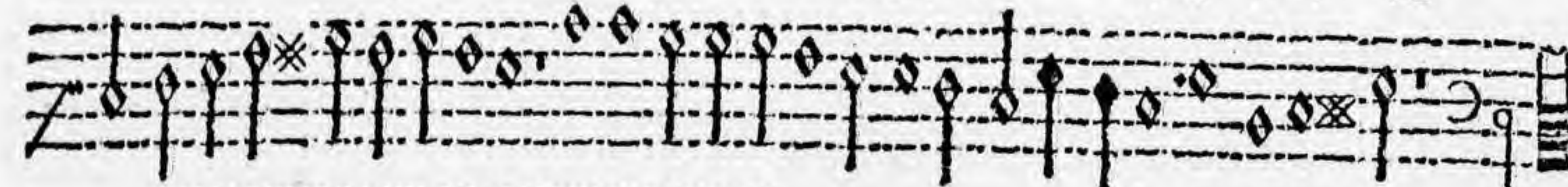


ge e chi mi strugge a torto a torto e chi mi strugge a torto ij



Ne mi vuol viu ahime ij ne mi vuol morto ne mi vuol morto.

T ENORE.



Di pianti di pian ti e di sospir nutrice il core di pianti e di sospir nutrice il



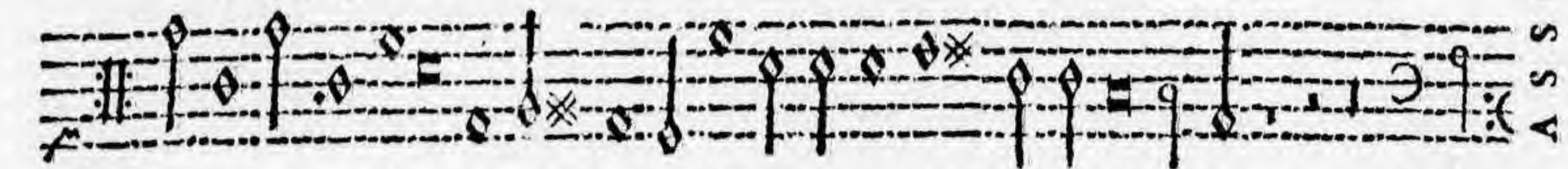
core ah! dispieta amo re ij e chi mi strugge e e



chi mi strugge a torto e chi mi strugge a torto to ne mi vol ui no ahime ne mi vol viu ah!



me ij ne mi vol mor to ne mi vol mor to.



Di pianti di pianti e di sospir nutrice il core nutrice il core



ah! dispieta a mo re e chi mi strugge e chi mi strugge



ge a torto a torto ne mi vuol viu ahime ij ne mi vuol viu ahime ne mi



vuol morto ne mi vuol morto.





Γ Β Β Β Β

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I pianti e di sospiri. à 4.

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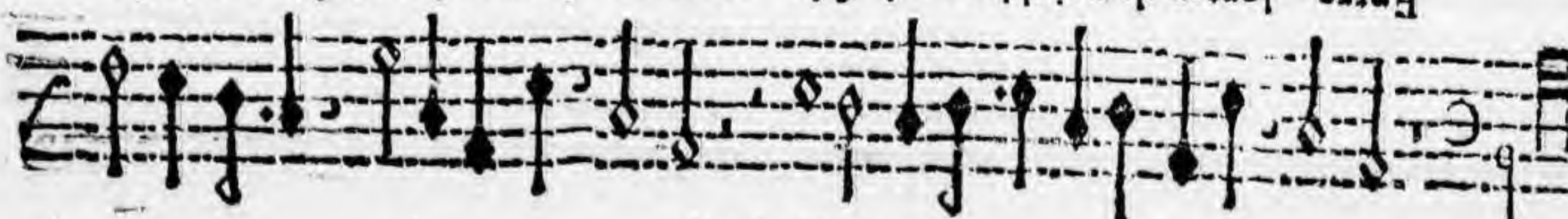
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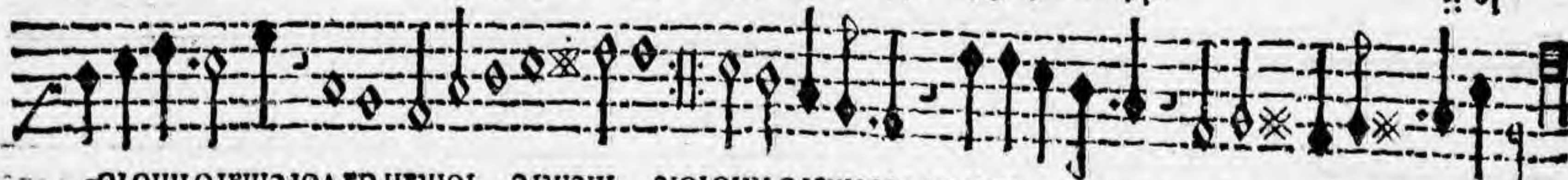
Β Β

Γ Γ





Entre lontan da voi chiaro mio sole mentre lontan da voi chiaro mio so-

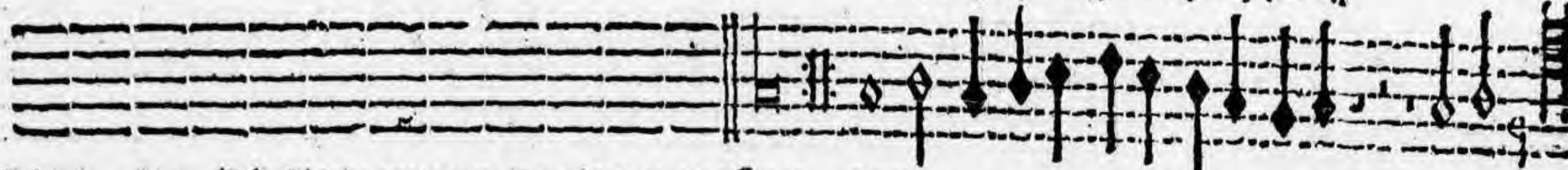


le ij

chiaro mio sole Fiera stella ij mitien odio soe



schiuo mitien odio soe e schiuo d'ogn'altro ben e di mello vno ij



d'ogn'altro ben e di mello vno.

**T**

ENORE.



Mentre lontan da voi chiaro mio sole

le



chiaro mio so

le

Fiera stella Fiera stel

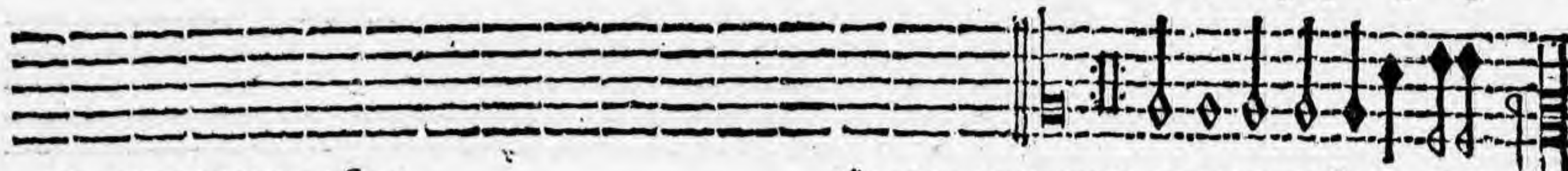
la

mitien odio soe e schiuo mitien odio soe



schiuo d'ogn'altro ben e di mello vno %

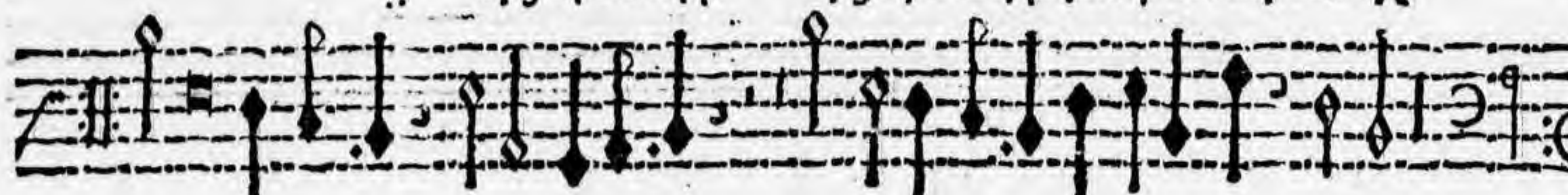
d'ogn'altro ben e di mello.



foe di mello vno.

**B**

SSO



Mentre lontan da voi chiaro mio sole

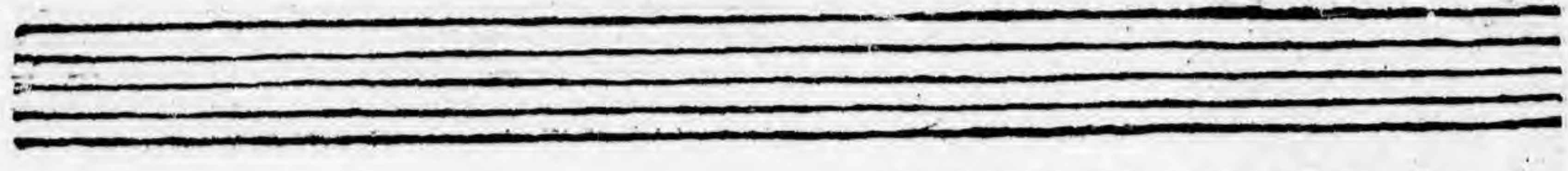
ij



Fiera stella Fiera stel la mitien odio soe e schiuo d'ogn'altro ben e di mello



vno d'ogn'altro ben e di mello vno.







Γ Β      Β Β Β Β Β Γ Β      Β Β Β Β      Γ

Entre lontan. à 4.

Β      Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Β Β      Γ      Γ Β Β Β Β Β

Γ Β      Β Β

Γ Β      Β Γ Β      Γ Β      Β Β      Γ Β      Β

Γ Β      Β Β      Β Β      Β Β      Β Β Γ Β      Β

Β Β      Β Β Γ Β

Empty musical staves.

Empty musical staves.

Empty musical staves.



**N**on si può più mirar cosa nel mondo non si può più mirar cosa nel mon-  
do cosa nel mondo piu bella di colei che sol m'ha mor-  
to

ahi vita mia perche mi struggia tor  
to  
tor to ij  
mi struggia toro.

**T**ENORE.  
Non si può più mirar cosa nel mondo

piu bella di colei che sol m'ha morto to che sol m'ha morto ahi vita mi-  
a perche mi struggia tor  
to

**B**ASSO.  
Non si può più mirar cosa nel mondo  
perche mi struggia tor  
to mi struggia toro.

di colei che sol m'ha mor to che sol m'ha morto ahi vita mia perche mi struggia toro  
mi struggia toro.

Empty musical staves at the top of the page.





Γ Β Γ Β Γ Β Β Β Β Β Β Β

On si puo piu. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β

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Β Β Β Β Γ Β







A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests and a double bar line. The ink is dark and the paper is aged.

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in a historical style, with some notes having stems that cross the staff lines. The piece concludes with a double bar line.


qual effere deue

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is dark and the handwriting is characteristic of 18th-century musical manuscripts.

fr

A musical staff containing two measures of music. The first measure contains several notes, some with diamond-shaped ornaments above them. The second measure begins with a double bar line, followed by more notes and ornaments, ending with a final cadence symbol.

[illegible]



12. Il comitato della nuova

○

B

[illegible]

42





1 B.B B B B B B B B

Er pianto la mia carne. à 4.

B.B B.B B B B B B B B B

B.B B B B B B B B B B B

B.B B.B B B B B B B B B

B B B B B B B B B B B B

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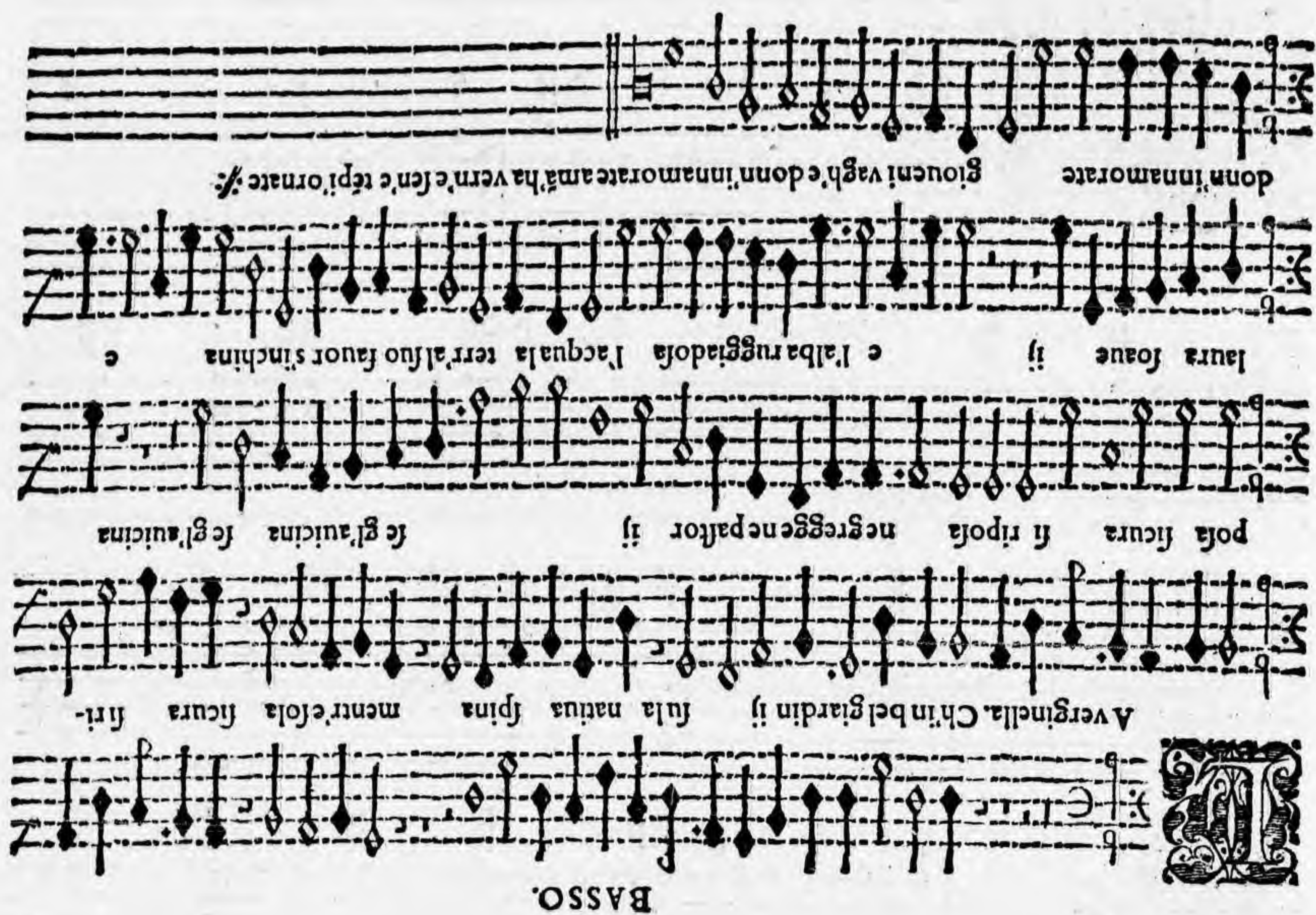


**CANTO.**



A verginell' e simil alla rosa ch'in belgiar  
 lanatura spina mentr' sola sicura si riposa  
 si riposa sicura si riposa si riposa  
 negre-  
 gene pastor ij se gl'auicina Laura soane  
 ij e l'alba ruggia dola l'acqua la terra al suo fauor s'inchina  
 gh'e donn'ina-  
 me rate aman hauctn e sen' e tempi ornate %

**BASSO.**

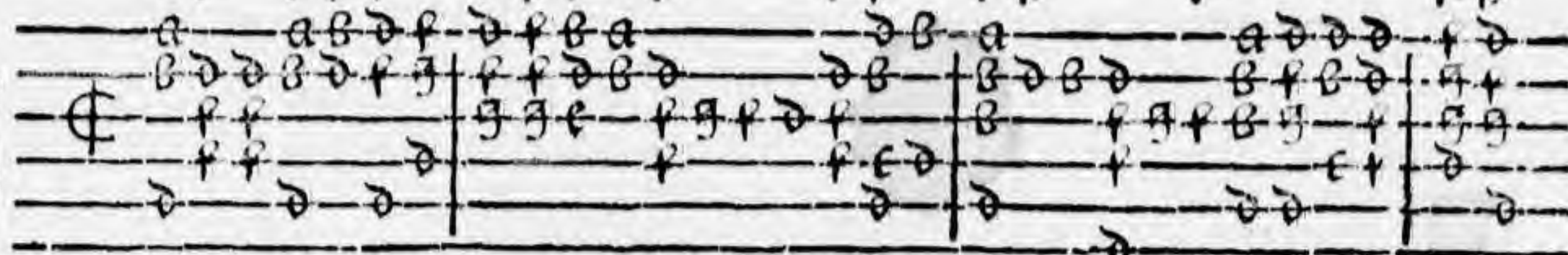


A verginella. Ch'in belgiardin ij  
 sola natua spina mentr' sola sicura si ri-  
 posa sicura si riposa negre gene pastor ij  
 se gl'auicina se gl'auicina  
 e l'alba ruggia dola l'acqua la terra al suo fauor s'inchina  
 e  
 laura soane ij  
 donn' innamorate  
 gioueni vagh' e donn' innamorate ama ha vern' e sen' e tempi ornate %



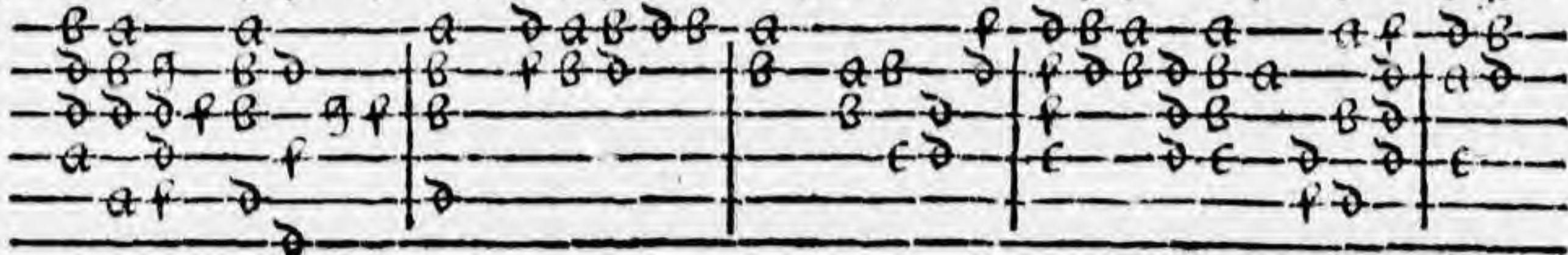


LB BBB BBB B BB BB B BB

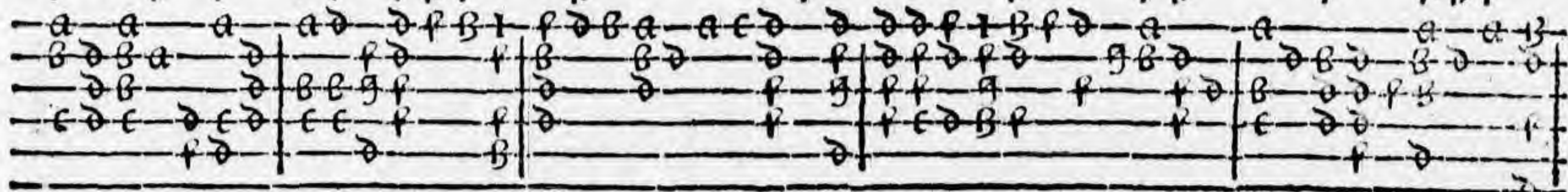


A virginella. à 4.

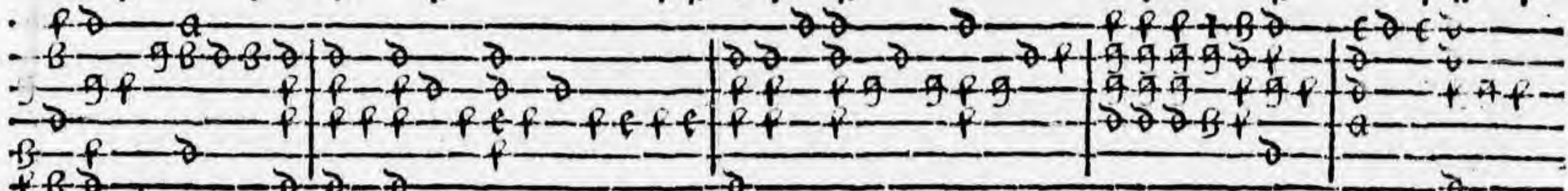
B B BB LB BBB B LB LB BBB B B BB



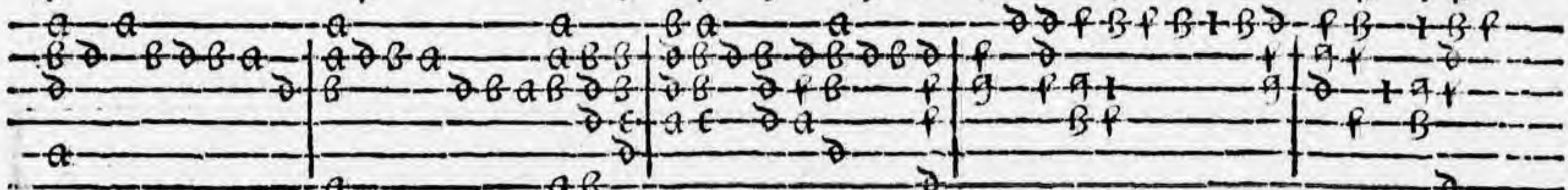
B B B LB BBB B LB B BB B BB



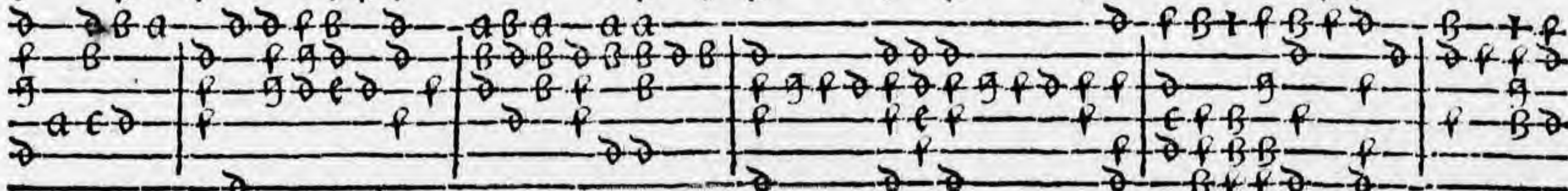
B LB B BB LB B LB B BB B



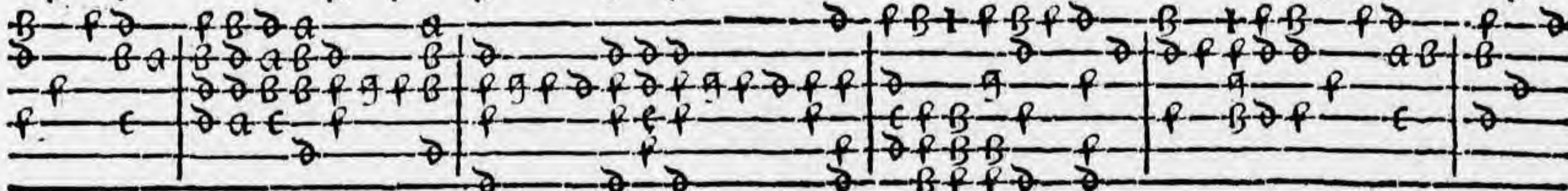
B B LB B B LB B B B BB



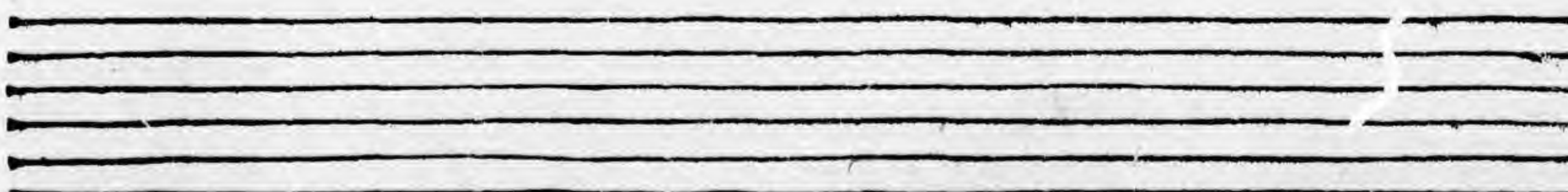
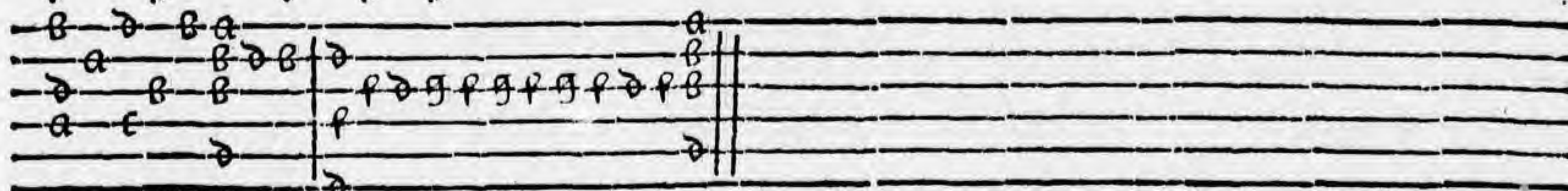
B B B BBB LB BB B B BB



B B B LB B B B BB B B B



B B B B B 1













a morrai li ma non per mio dello.  
 ch'ogn'hor i midanno pene deh li a morrai li morrai morito  
 coraduce & al mio coraduce ham melfra il e catene  
 piu d'ogn'altra luce & al mio coraduce ham melfra il & al mio  
 Disli a l'amara mia disli a l'amara mia lucida stella che  
 li morrai manon per mio deli o li morrai manon per mio deli o.  
 midanno pene deh morito morito cor mio li morito morito cor mio li  
 ham melfra il e cate ne ch'ogn'hor midanno pe ne ch'ogn'hor  
 a l'amara mia lucida stella che piu d'ogn'altra lu ce & al mio coraduce ham me  
 Isli a l'amara mia lucida stel la che piu d'ogn'altra luce disli me

B

o s s v

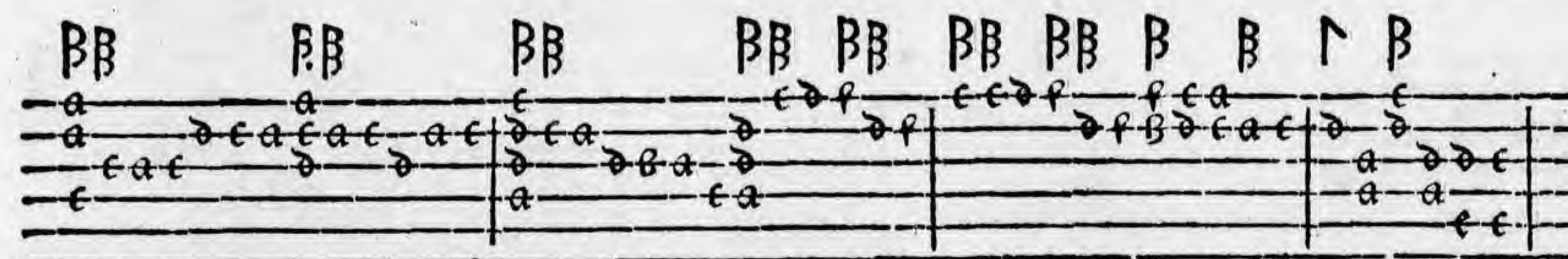
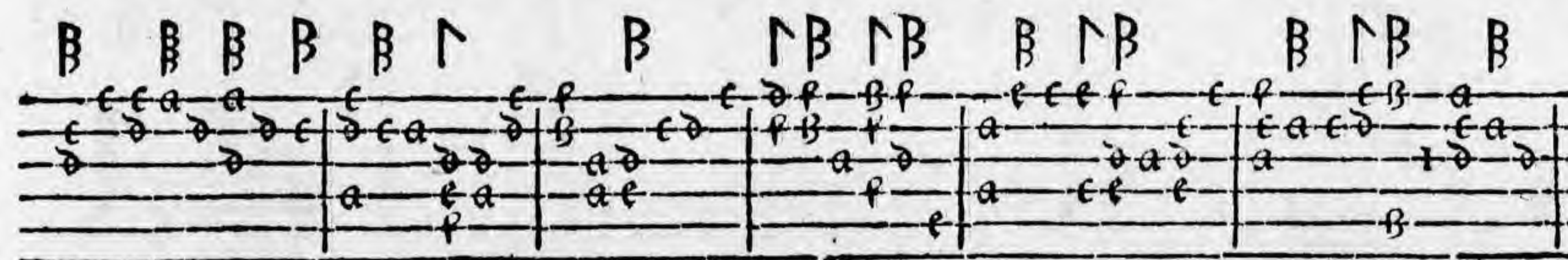
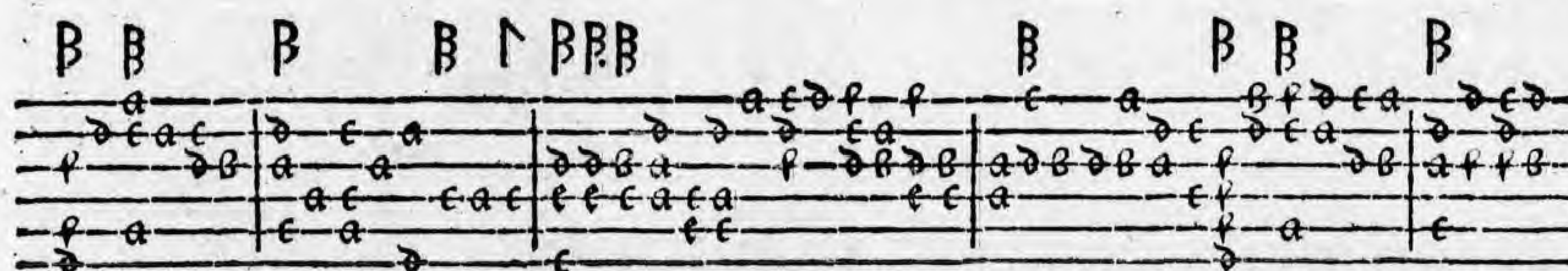
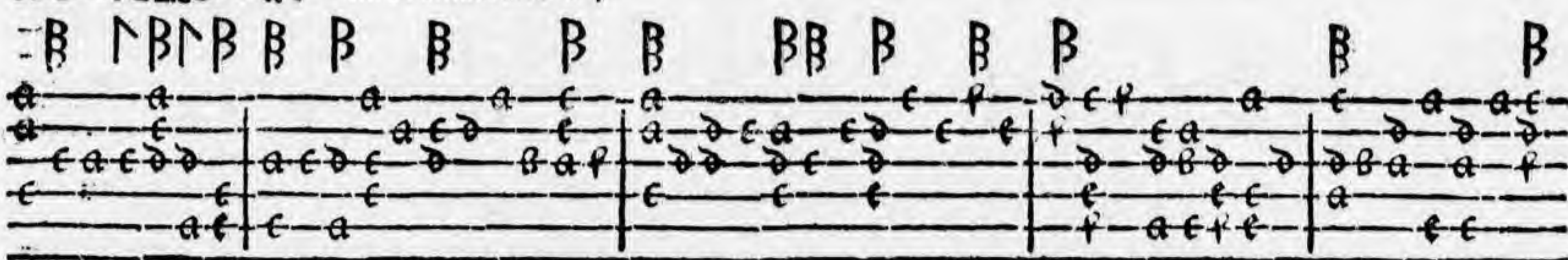


CANTO.





Illi á l'amata mia. à 4.



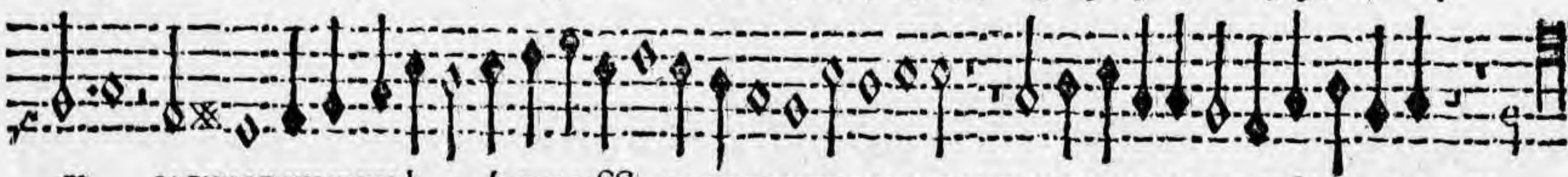




Eggo dolce mio bene nel voi ger un vino lu me un vino



lu me che par che mi consume di soverchia dolcezza e chieggo aita i) quasi al fin de mia vi ta



che no' mi fia'l morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi



fin de mia vi ta che no' mi fia'l morire si resto fin del mio dolce languir



Veggo dolce mio bene nel voi ger nel voi ger de vostr'occhi un vino lu



me che par che mi consume di soverchia dolcezza e chieggo aita e chieggo aita quasi



fin de mia vita che no' mi fia'l morire si resto fin del mio dolce languir e chieggo aita e chieggo



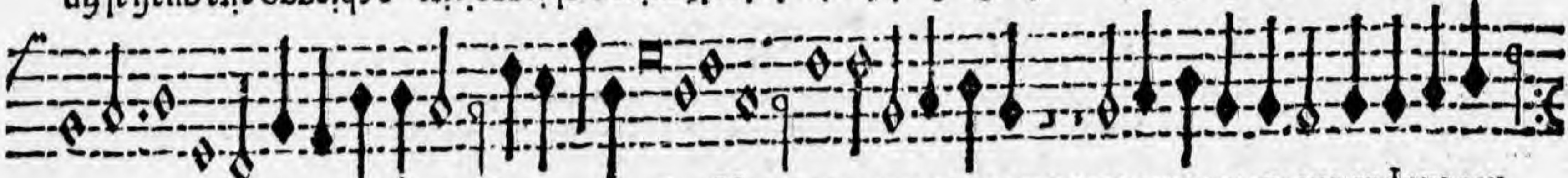
aita quasi al fin de mia vita che no' mi fia'l morire si resto fin del mio dolce languir



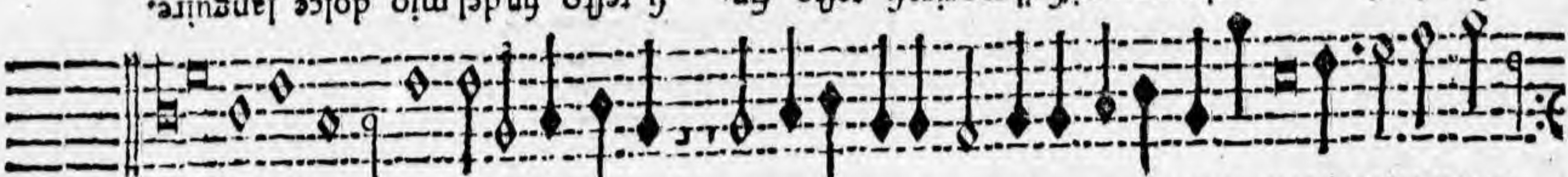
Veggo dolce mio bene nel voi ger nel voi ger de vostr'occhi un vino lu



me che par che mi consume di soverchia dolcezza e chieggo i) quasi al fin de mia vi ta che



non mi fia'l morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al fin



de mia vi ta che non mi fia'l morire si resto fin del mio dolce languir





Γ ΒΒ Γ ΒΒΒΒΒ Β Β Β Β Β

Eggo dolce mia a. 4.

Β Β Β Β

Β Γ ΒΒ ΒΒ ΒΒ ΒΒ Γ Β ΒΒ ΒΒ Β

Γ ΒΒ Γ Β Β Β 1 ΒΒ Β Β Β Γ ΒΒ

Β Γ Β ΒΒ Γ ΒΒ Β Β Β

Γ ΒΒ Γ ΒΒ Γ Β Β Β Β

Β ΒΒ Γ ΒΒ Β Γ Β ΒΒ Γ ΒΒ Β Β

Β Γ ΒΒ ΒΒ Γ ΒΒ Γ

Β Β Β 1

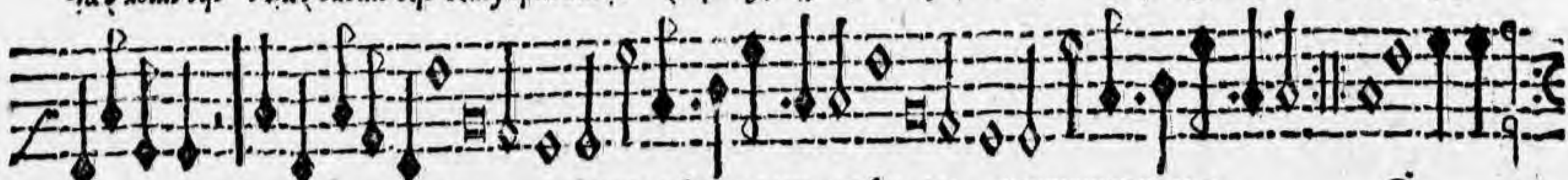


ch'ha color di morte, y

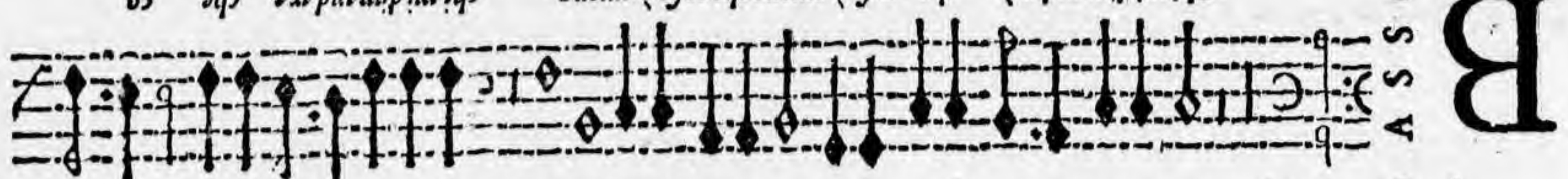
color di morte.



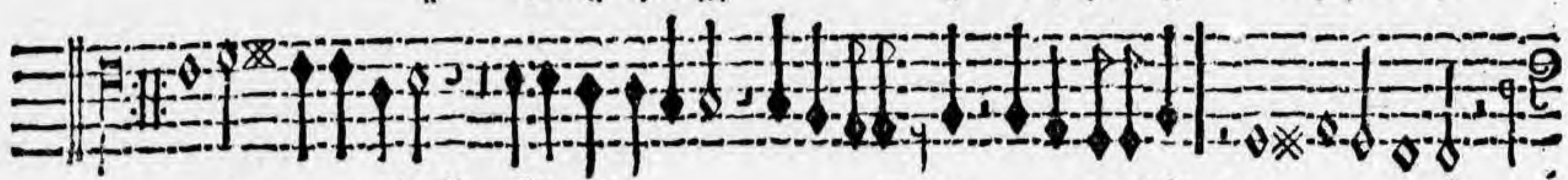
sa è amore io gli risponderò piangendo forte io gli risponderò piangendo forte che amore è vita che amor è vi-



*Chi mi dimandara che cosa è amore che cosa è amore*



piangendo forte,      e l'amor è vita      e il dolor di morte,



che cosa amo  
re amo  
re, io gli  
rispondo



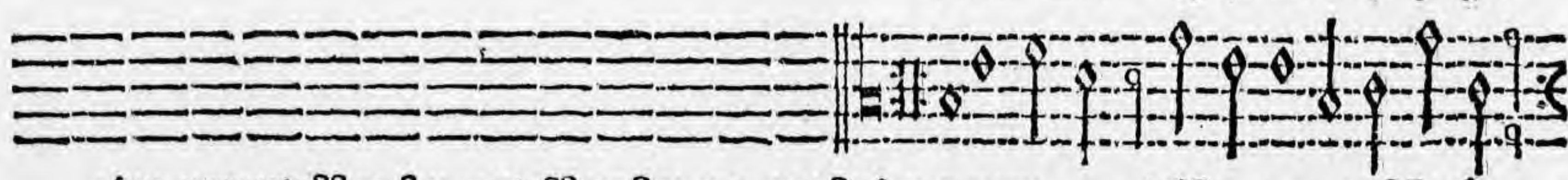
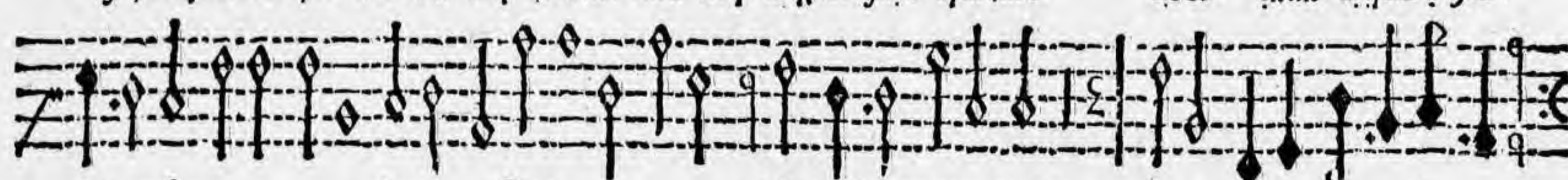
Hi mi dunnand ar a be co sa e anno  
re a me re, chi mi dunnand ar a



CANTO.



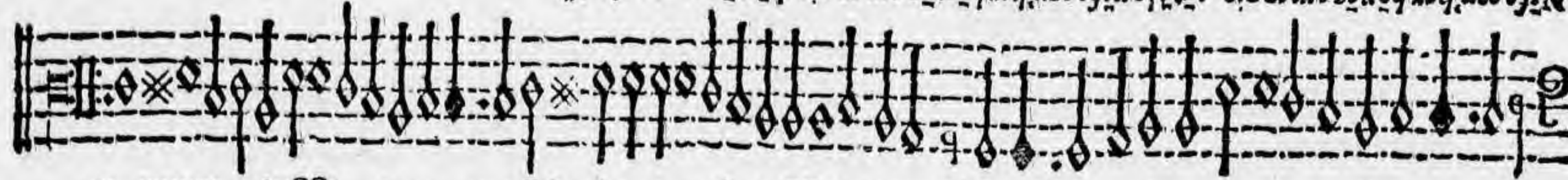
ogni ben venga magio, ben venga magio.

[illegible]

Ridon di maggio, ridon di maggio i pra  
ti vaghi colli,  
i fior le



*Nifce ogn'hor de vegamagio, calale nife ogn'hor de vegamagio, b'e vegamagio*



*Handwritten:* I have no more to say, I am your obedient servant, John [unclear]



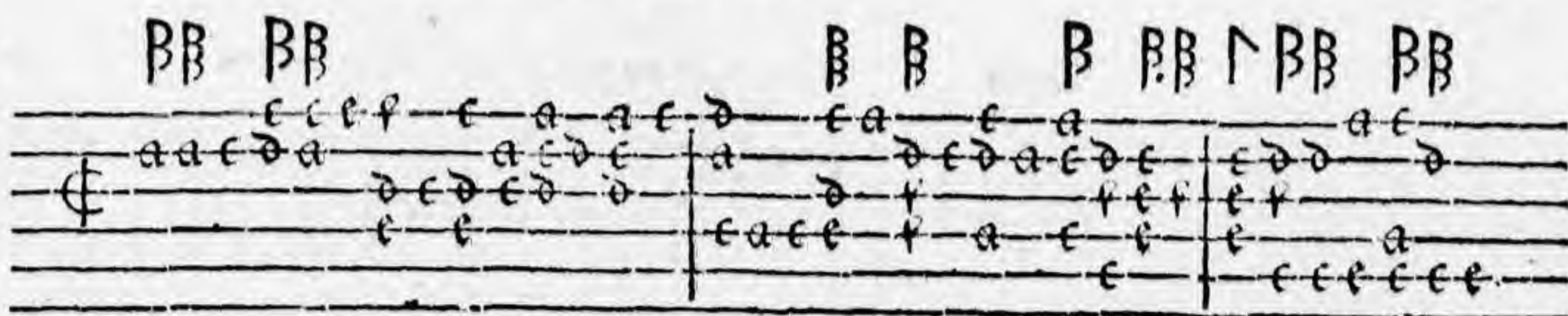
-vld : oidevnuip opia' oidevnuip uopia' i'pocv'vdrav : v : z  
 rvd : oidevnuip uopia'



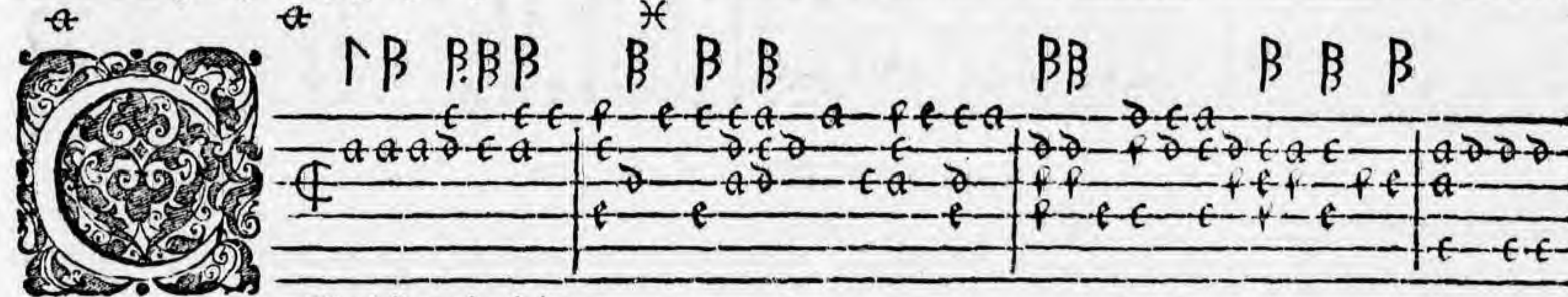
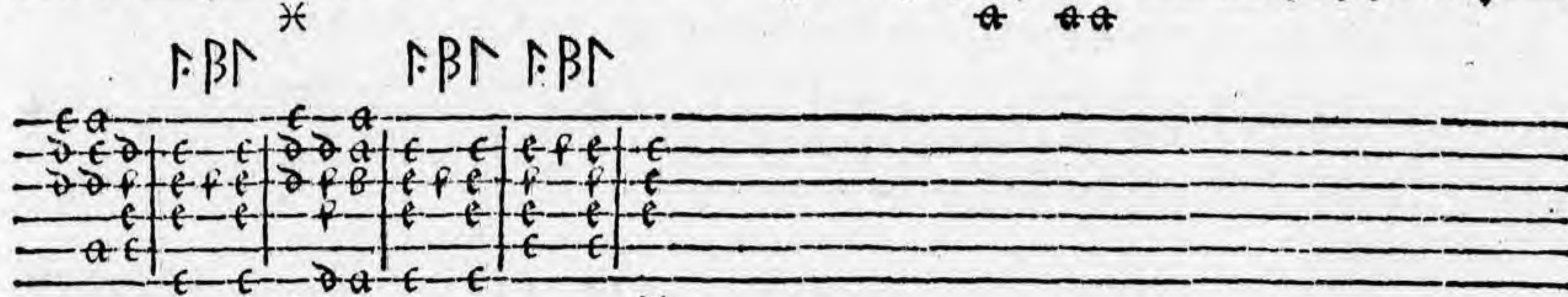
CANTO.



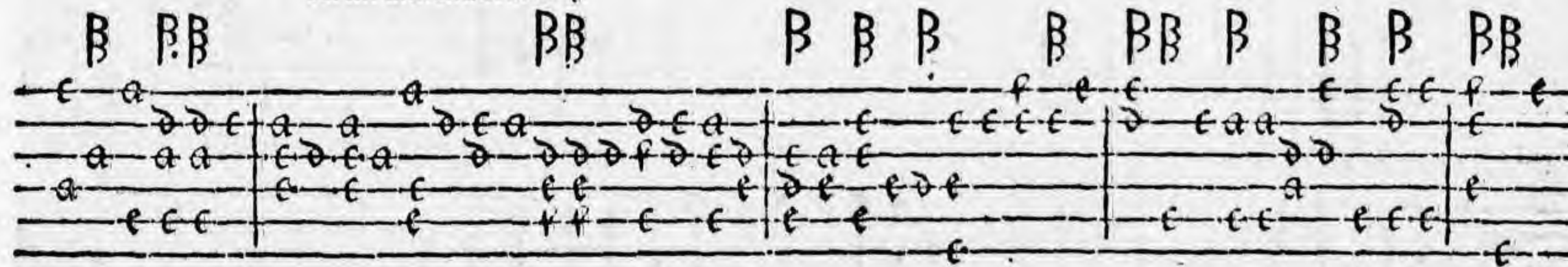




Idon di maggio. à 4.



Hi mi dimandarà. à 4.





DISCANTVS.

DISCANTVS.

**M**ir hab ich gützlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē, mā sagt lie, bringt zu jeder zeit, grofs künernus vnd hertzeid, ja vnglaubliche schade, solchs aber alles ich vernēt da lieb zu haben

**B**ringt kei pei, wā lieb mit lieb i! belohnt mag sei, wā lieb mit lieb, i! wā lieb mit lieb belohnt de

**S A S S V**

**S** Mir hab ich gützlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē mā sagt sei brig zu ic

derzeit, grofs künernus vnd hertzeid, ja vnglaubliche schade, solchs aber alles ich vernēt, dan lieb zu habē bringt kein pei

wā lieb mit lieb belohnt mag sei, wā lieb mit lieb i! belohnt mag sei, wā lieb mit lieb i! belohnt de





Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'r', 'B', 'BB', 'rB', 'BB', 'BB', 'rB'. The notation includes notes, rests, and bar lines.

Ich hab ich genzlich. à 4.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'B', 'BB', 'BB', 'r', 'BB', 'BB', 'rB', 'B', 'B', 'BB'. The notation includes notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'BB', 'B', 'BB', 'r', 'BB', 'B', 'B', 'r', 'BB'. The notation includes notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'B', 'B'. The notation includes notes, rests, and bar lines.



Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'r', 'B', 'BB', 'rB', 'B', 'B', 'B', 'BB', 'BB', 'B'. The notation includes notes, rests, and bar lines.

Wiemandt lust. à 4.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'BB', 'B', 'B', 'BB', 'rB', 'B', 'BB', 'BB', 'BB', 'BB', 'BB'. The notation includes notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'rB', 'BB', 'BB', 'rB', 'BB', 'B', 'rB', 'B', 'B', 'rBB', 'r', 'B'. The notation includes notes, rests, and bar lines.

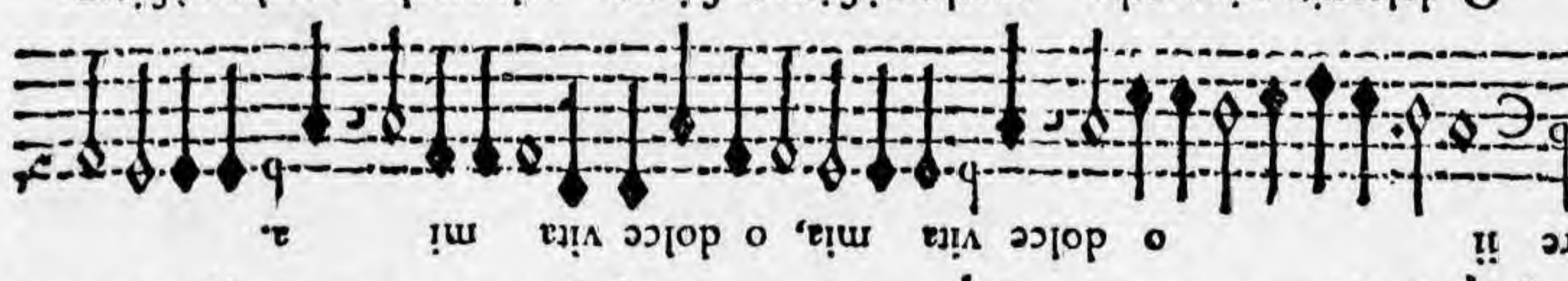
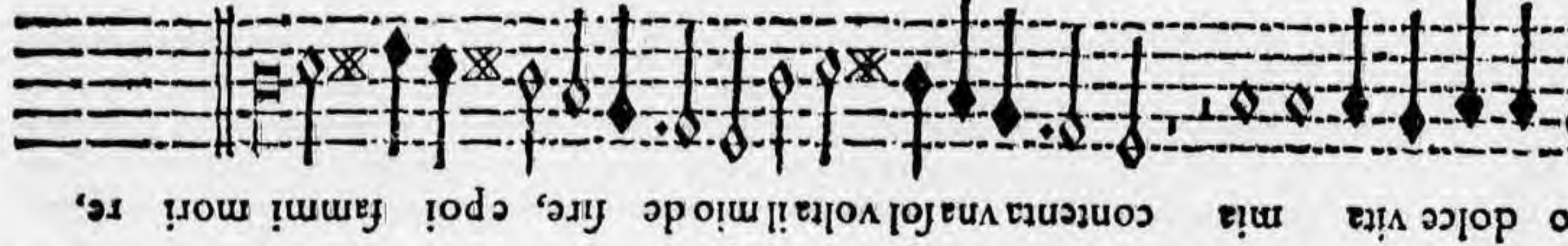
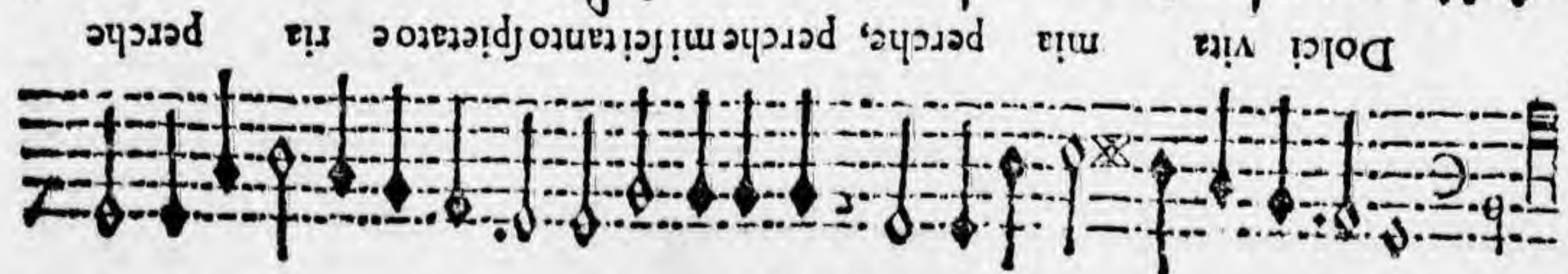
Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'B', 'BB', 'B', 'BB', 'B', 'B', 'BB', 'BB', 'BB', 'BB'. The notation includes notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols (letters) such as 'BB', 'BB', 'BB', 'r', 'B', 'rBB', 'B', 'BB', 'BB', 'rB', 'B', 'r'. The notation includes notes, rests, and bar lines.



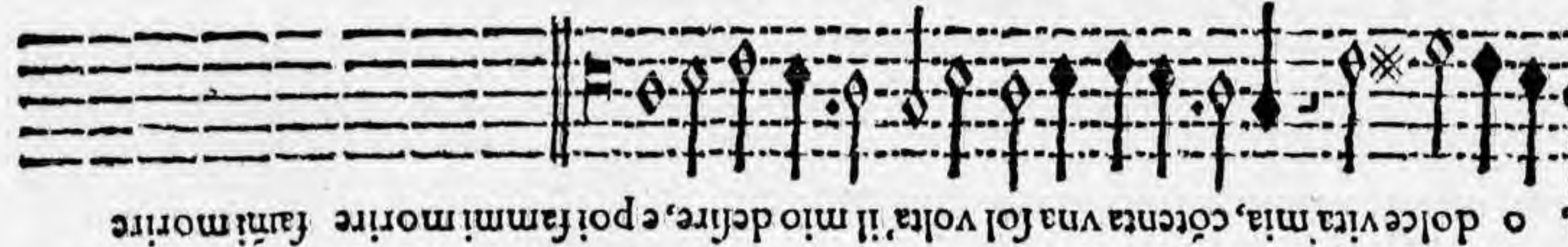
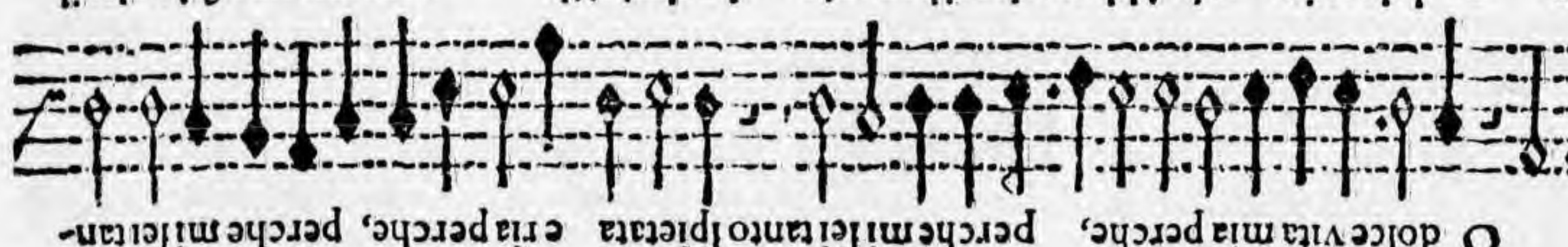


CANTO.

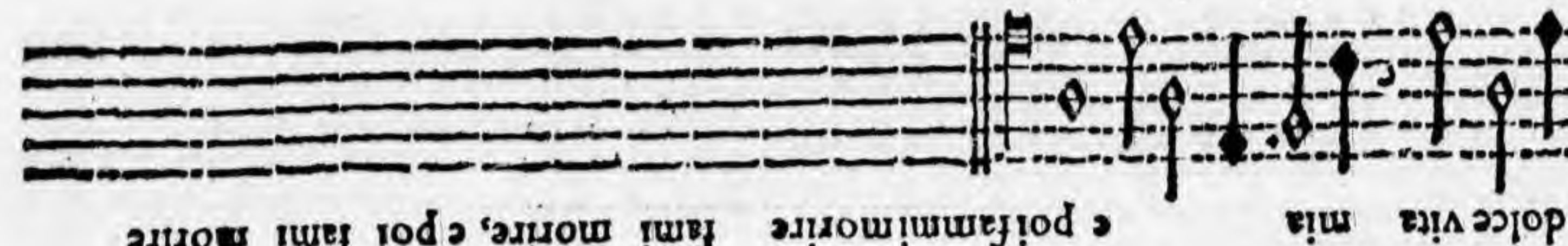


ENORE

T



B



o dolce vita mia o dolce vita mia





A musical score for the song 'The Rose Tree'. The score is written on a grand staff with five staves. The first staff is the vocal line, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff is the piano accompaniment, featuring a bass clef. The accompaniment consists of a steady eighth-note bass line and a more complex treble line with various chords and intervals. The score is divided into two systems by a double bar line. The first system contains the first two staves, and the second system contains the remaining three staves. The music is in common time (C) and ends with a double bar line.

Handwritten musical score for 'The Rose Tree' on five staves. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines.

B B BB BΓB B.BB B ΓB Γ.BB BB B Γ B.B B

[illegible][illegible]

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Aux tu ton mal ij & le mien se-  
courirou-

ne moyen ij qu'un iour être deux bras ij nous nous puissions ij

embrasser a deux bras ij & ie suis leur qu'aini pourrons guerir

& ie suis leur pu'aini pourrons guerir.

**T**

ENORE

Veu tu ton mal ij & le mien secourir ij trouue moyen ij

ij qu'un iour entre deux draps ij nous nous puissions ij embrasser

a deux bras ij & ie suis leur ij qu'aini pou-

rons guerir & ie suis leur qu'aini pourrons guerir.

**B**

SSS

O Veu tu ton mal ij & le mien secourir ij trouue moyen ij

ij qu'un iour être deux bras nous nous puissions ij embrasser a deux bras

& ie suis leur qu'aini pourrons guerir. & ie suis ij





1. B. B.    1. B. B.    B. B.    B.    B. B. B. B.

— e a — a e e a — e e e e f e e e — e e e e a — a — e e a e d e —  
 — e e — a — e e e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

Eux tu ton mal. à 5.

B. B. B. B.    B. B. B.    1. B. B. B.    B.    1. B. B.

— a — a — a e — e f e — f e e — e f — f e e f e e —  
 — a — e e e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — a e — e e a — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

B.    B. B. B.    B. B.    1. B. B.    B. B. B. B. B.

— e e e e e — e e e a — e e e a d e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —

B. B. B.    1. B. B. B.    B. B. B. B. B.    B. B. B. B. B.    B. B. B. B. B.

— e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —

B. B.    B. B. B. B. B. B. B. B.    B.    B.    B. B. B. B. B. B. B. B.

— a — a a f — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — a — a e — e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e d e d — e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — e — e e e — e e e e — e e e e e — e e e e e — e e e e e — e e e e e — e e e e e —  
 — a — a — a a — e — e — a a — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e —

B. B.    B. B. B. B.    B. B.    1. B. B. B.    1. B. B.    1. B. B. B. B.

— e e e e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e —  
 — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e —  
 — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e — e e e e —

1. B. B. B.    B.    B.    1. B. B.    B. B.

— e e e e e — a — a — a — a — a — a — a — a — a — a — a — a — a — a — a — a —  
 — e — e — a — d e a e a e d e — a f e — a — e — a b g e — ||  
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —  
 — e — a — a e e — a — a — e — e — e — e — e — e — e — e — e — e — e — e —

Empty musical staves for the response section.

Response.





E voulez vous %  
je suis tresbien cõtente venes a moi faicte vostre

Plairir %  
despeches vous %  
puis qu'auons le loir

Plairir %  
je l'ayme celuy %  
ou longuen n'est l'attente i'ayme celuy ou longuen n'est l'at-

te l'ayme celuy ou longuen n'est l'atten

**T**

ENORE.

Le volés vous %  
je suis tresbie con

rentes venes a moy

venes a moi faictez vo  
strep lairir despeches vous %

puis qu'auons le loir, puis  
i'ayme celuy %  
ou longuen n'est l'attente i'ayme celuy

ou longuen n'est l'attente i'ayme celuy ou longuen n'est l'atten

**B**

ASSO.

Le volés vous %  
je suis tresbien contentes, venes a moy faictez vostre

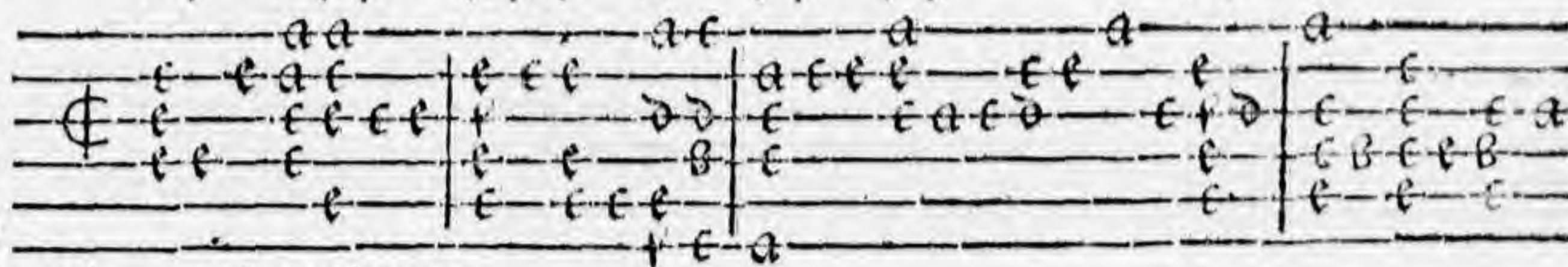
Plairir %  
despeches vous %  
puis qu'auons le loir, i'ayme celuy ou

longuen n'est l'attente, i'ayme celuy %  
ou lon  
guen n'est l'atten te.



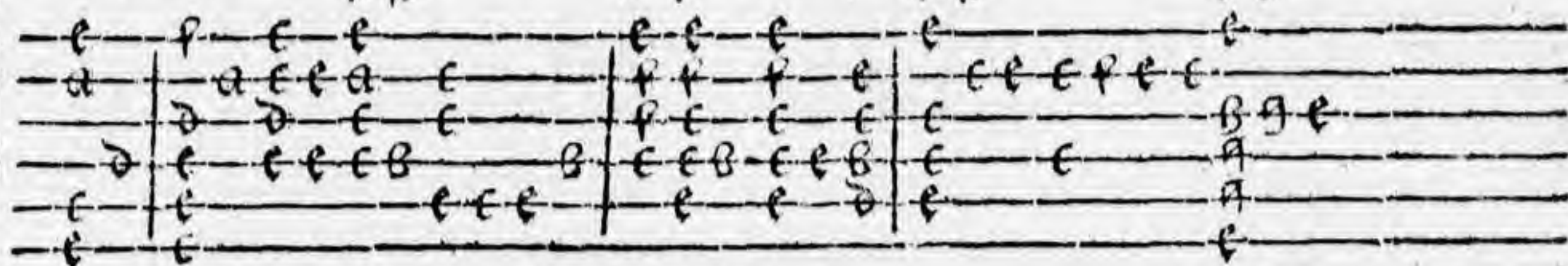


ΓΒ ΓΒΒ ΒΒΒ Γ ΒΒ ΒΒ ΒΒ Β

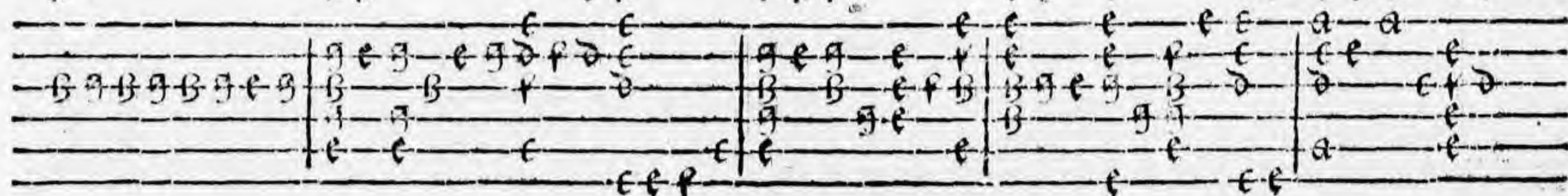


Esponce. Le voulez vous.

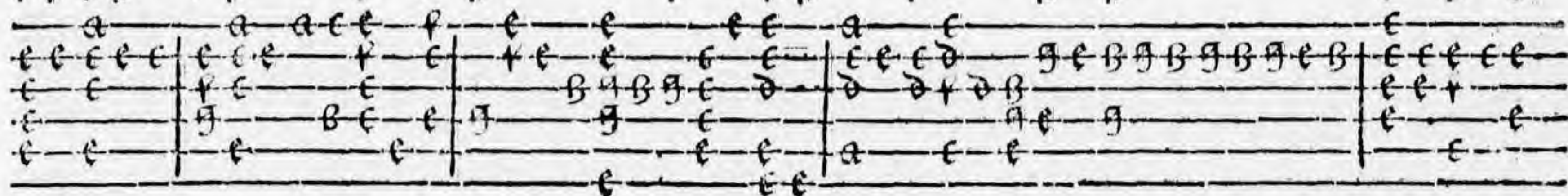
ΒΒ ΓΒ ΓΒΒ ΒΒ



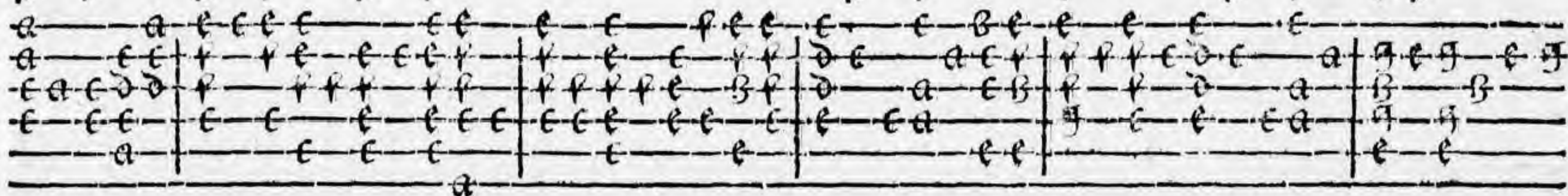
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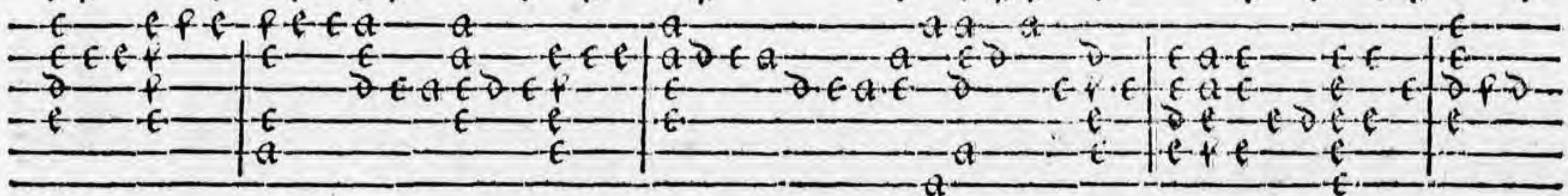
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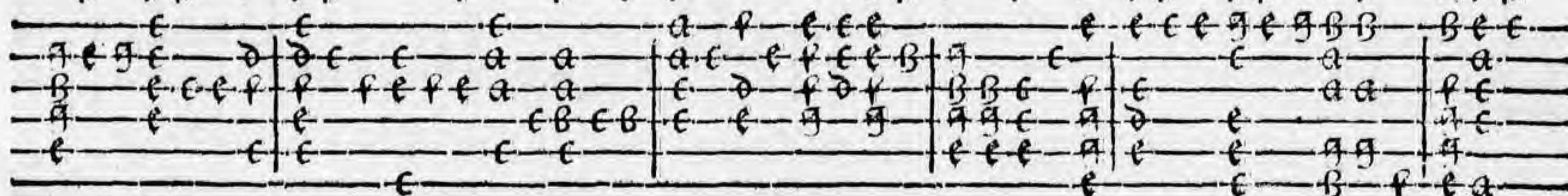
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ΒΒ Β ΒΒ ΒΒ Β Β ΒΒΒ Β ΒΒΓΒΒ Β



Β ΒΒ ΓΒΒ Β ΒΒΒ ΒΒΒ ΓΒ ΓΒΒ ΒΒ ΓΒ ΓΒΒ



ΒΒ ΓΒ Β Β 1





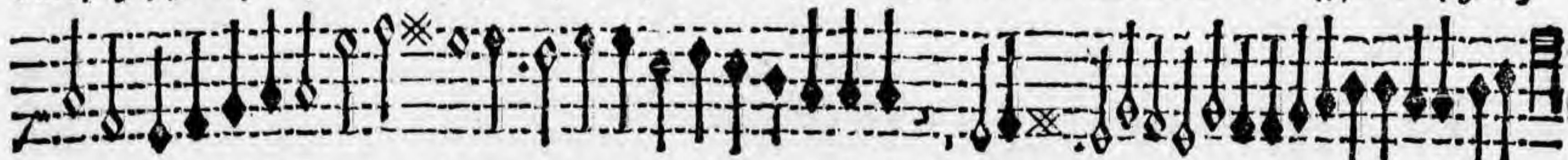


CANTO.

Ve me seruent mes vers, ij & les fos de ma lire, quād nuit & iour ie chagē et de meurs



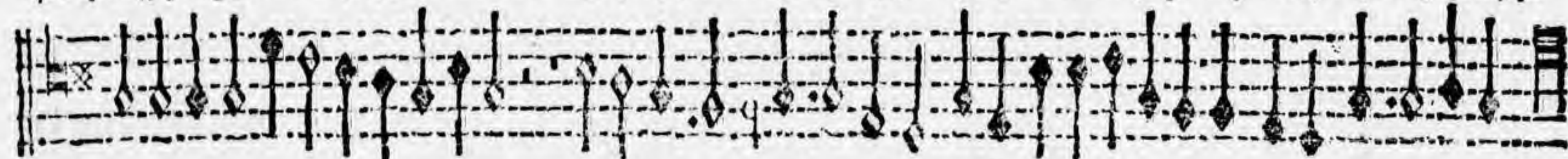
& de peau, pour aymer fortēēt ij vn vilage trop beau Malheureux est celuy qui gour aymer foug-



re, ie pleure et ie me deuls ij ie suis plein de martire, ie fais mille soncs & me romps le cerueu, &



si ne suis ayme ij vn amoureux nouueu gaigne toujours ma place et ie ne l'ose dire, pūe ma dame à l'esprit aux



roses bien apris, qui me hait maintenant que d'ell suis espris o dure cruaute auant que ie l'aimasse, elle



n'aimor q moi mais ores à me l'pris me met cōme vn esclau et s'c court à la chasc pour en repēdre vn autre aī qu'elle m'a pris



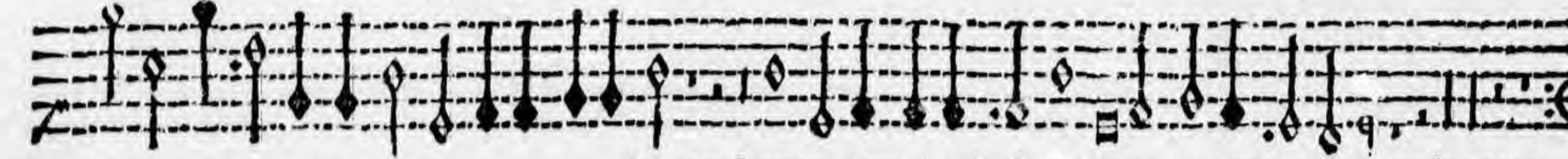
Que me seruent mes vers, & les fos de ma lire quand nuit & iour ie change et de meurs



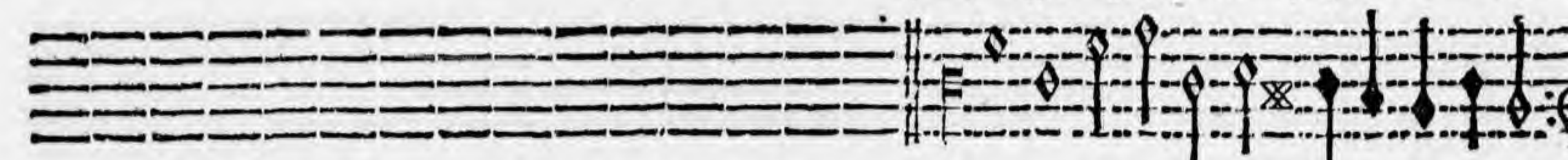
& de peau pour aymer fortēēt vn vilage trop beau, Malheureux est celuy ij qui pour amour fou-



pire, ie pleure et ie me deuls ie suis plein de martire ie fais mille soncs & me romps le cerueu & si



me suis ayme: vn amoureux nouueu gaigne toujours ma place, ij & ie ne l'ose dire,



o dure cruaute auant que ie l'aimasse, me met cōme vn esclau et s'c court à la challe

pour en repēdre vn autre aī qu'elle m'a pris.





IN B B B B B B B B B

Vemeseruent à 5.

B B B B B B B B

B B B B B B B B B

B B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B



non s'indugawano, ierbo m'ard' f'ano



Et il possible a moy pouoir trouuer, et il possible, et il possible a moy pouoir trouuer.

ner, a moy pounoir trouver, auch moyé pour auoir vostre grace pour a  
noir vostre grace, qu'édictes

uer, amy pouuoir trouuer, auch moye pour auoir voltre grace pour a  
 uoir voltre grace, que d'icelles

A single line of handwritten musical notation on a five-line staff. The notation includes a variety of note values, including minims, crotchets, and quavers, along with rests. The ink is dark and the handwriting is characteristic of 18th-century musical manuscripts. The staff begins with a C-clef and ends with a double bar line.

6. four accused were hanged four accused were

pouroit trouver aucun moyen pour a  
 voir vous integrer quelques vous en pourriez vous

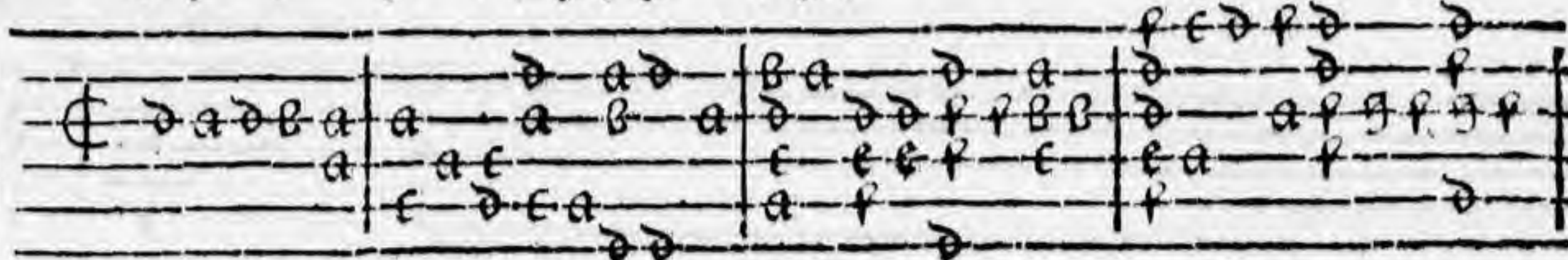
dictes ouy ii ou mon cœur se trespalle, ii

! ou mon cœur se repasse,



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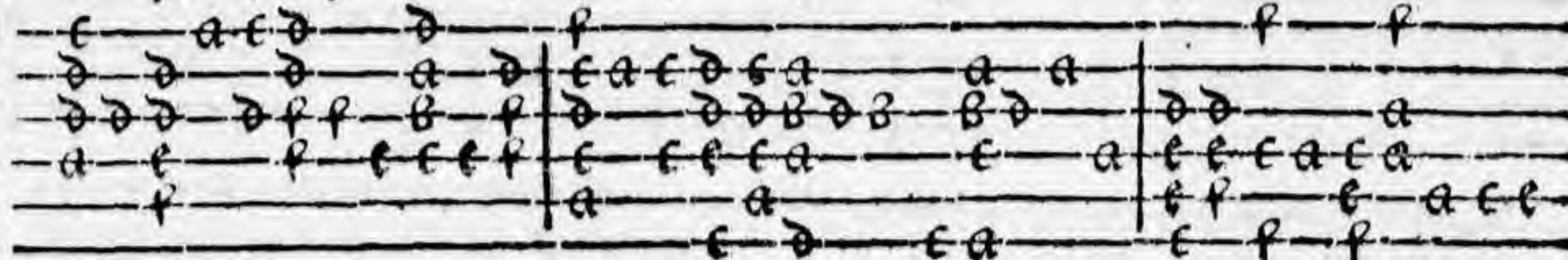
ΓΒ ΒΒ Β



Si il possible. à 5.

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Β Β ΒΒ



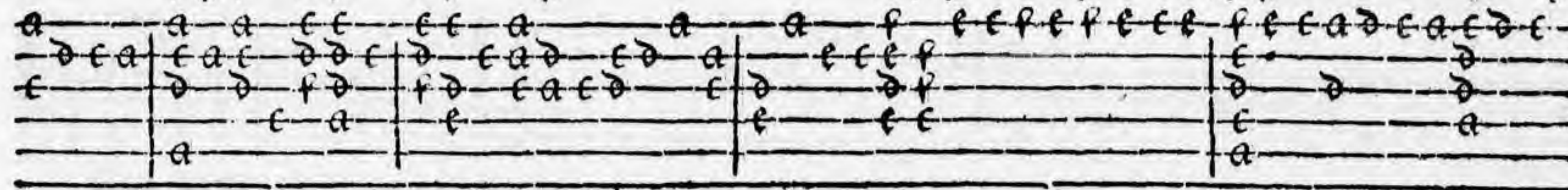
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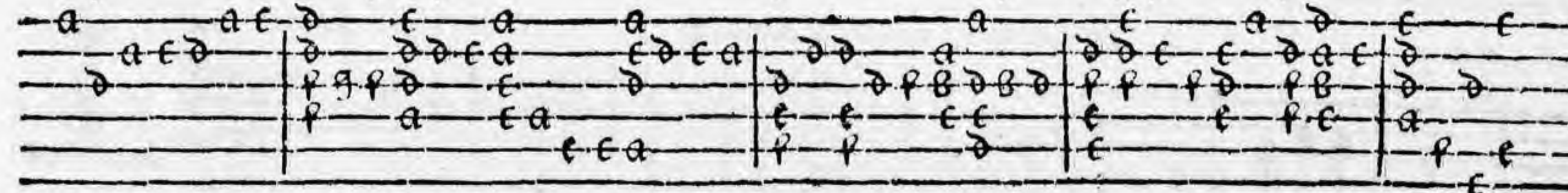
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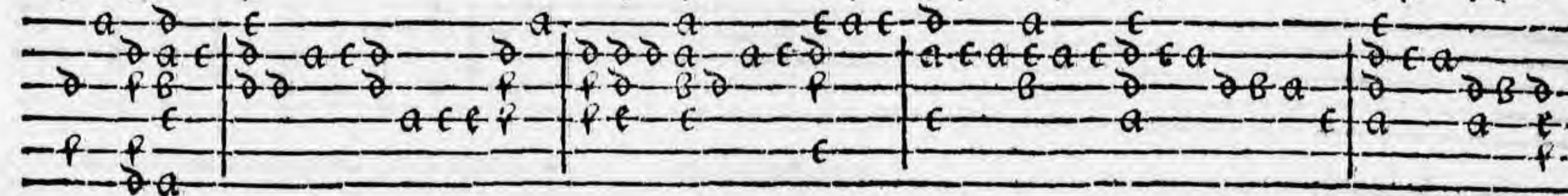
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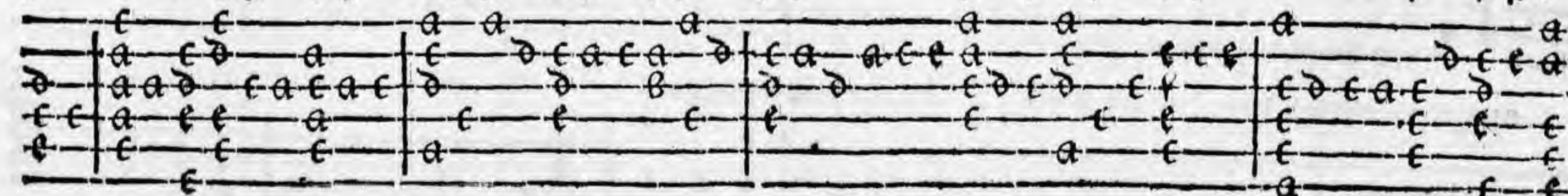
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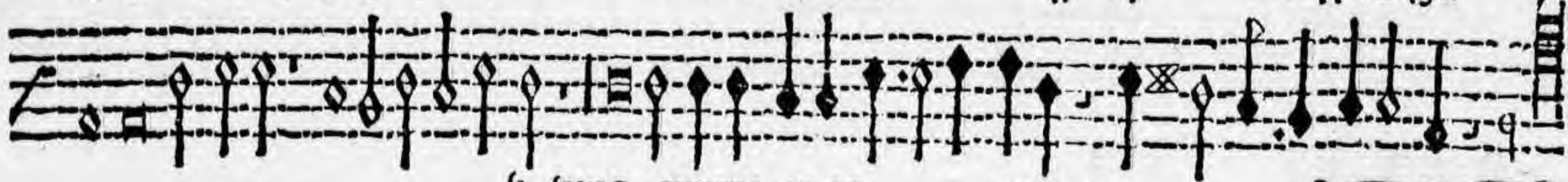
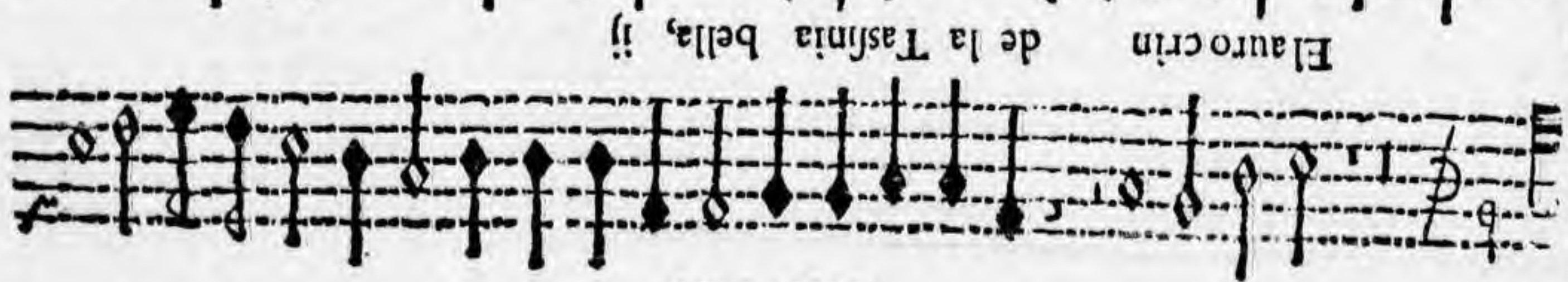
Β Β ΒΒ Β 1



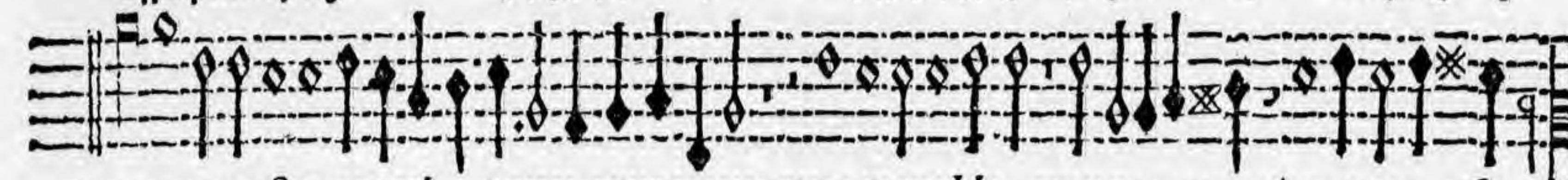
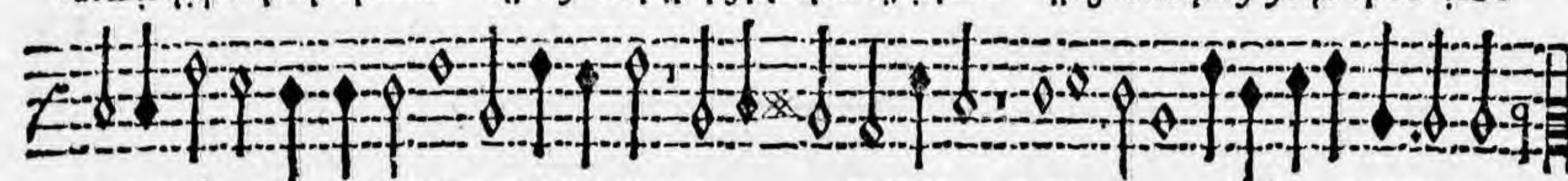
α

α

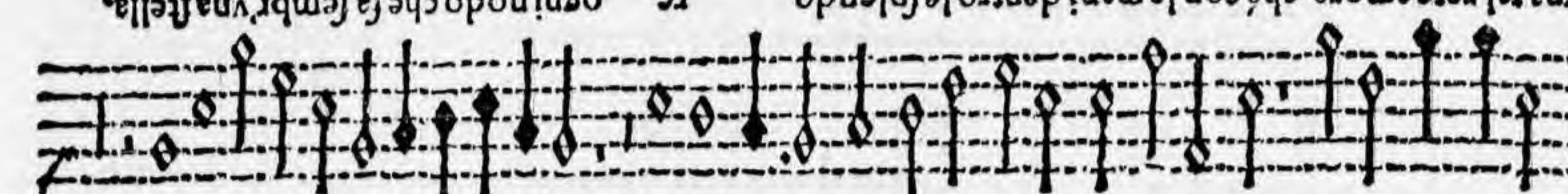




**T**  
ENOR



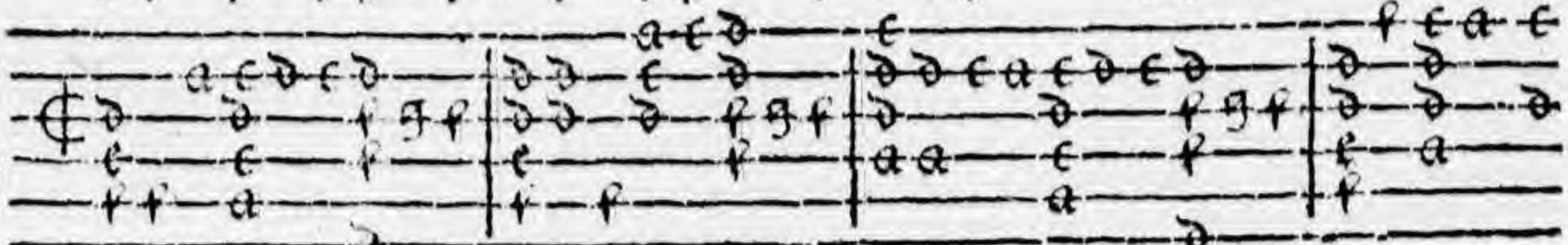
**B**  
SSO





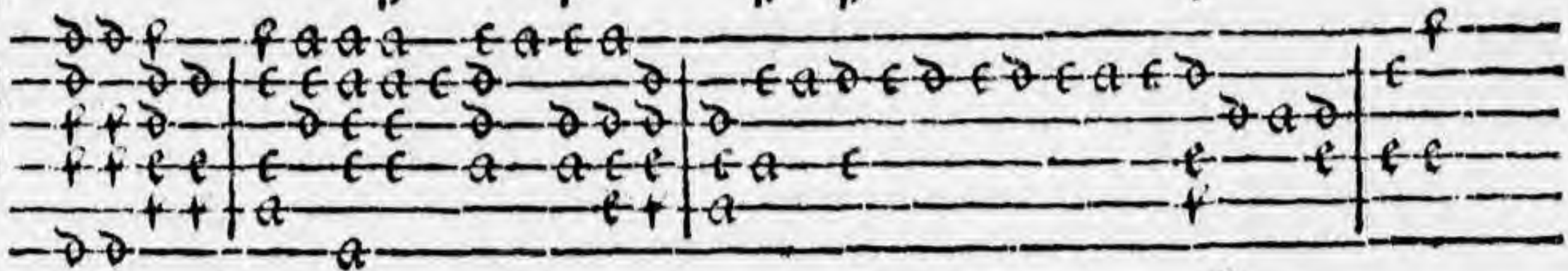


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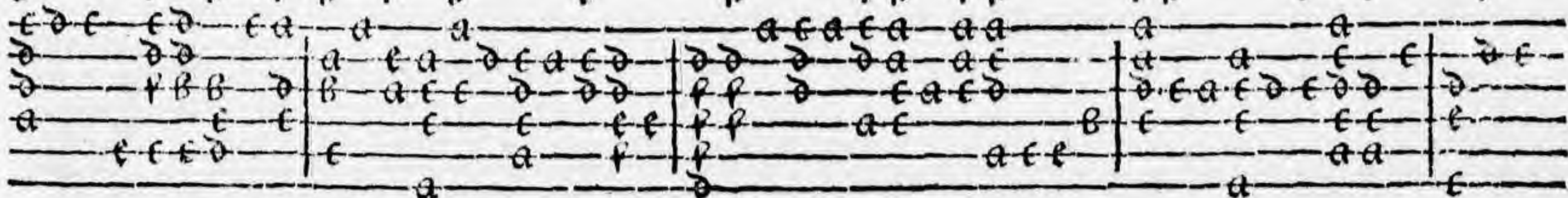


Ell' auro cun. a 5.

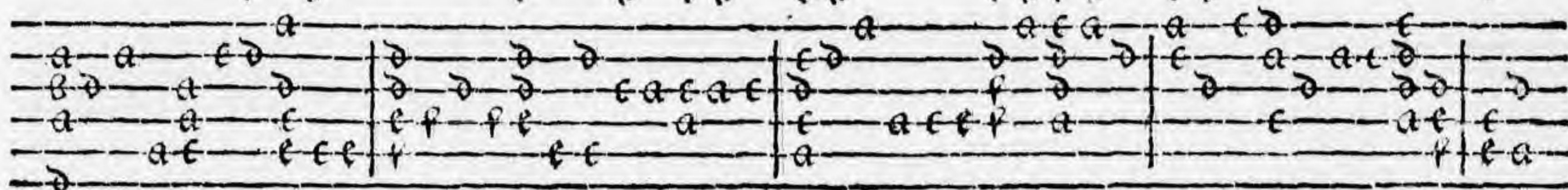
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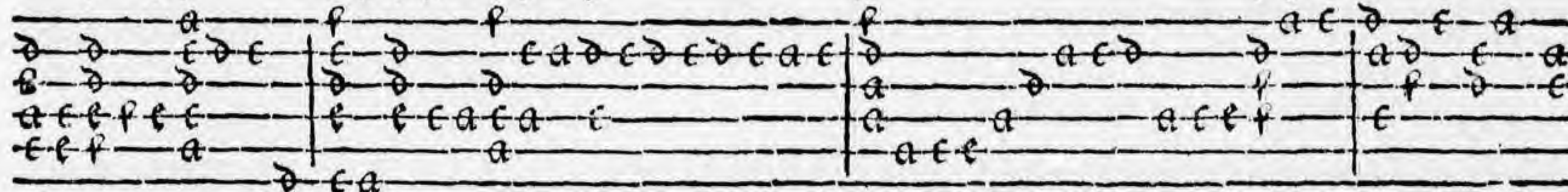
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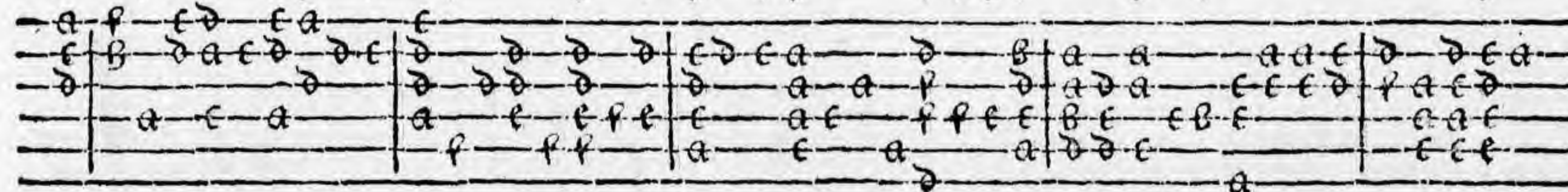
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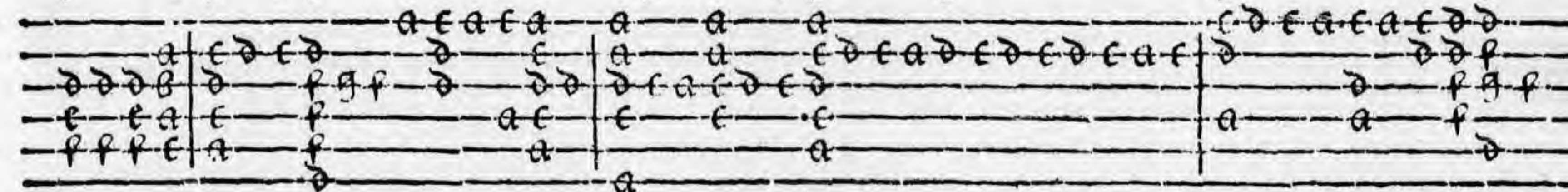
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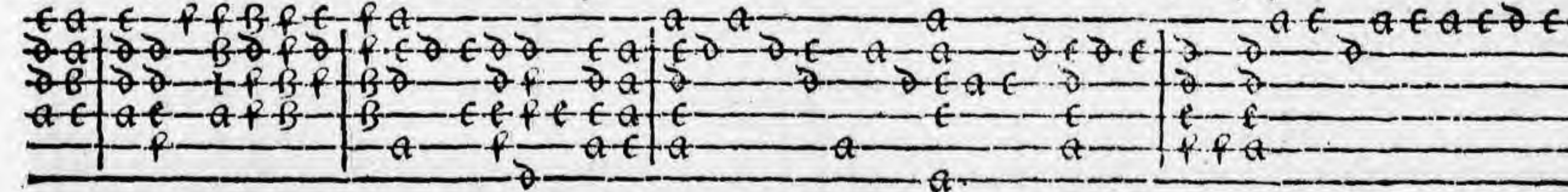
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Β Γ Β Γ Β Β Β Β Β Β Β Β Β



1





**CANTO.**

**O** On le flet e col fol leg a rde e fce  
 re, tutti i terreni dei  
 tutti i mari  
 ni, e il ciel col ciel del ciel infiammar  
 suo le intric-  
 il sole flet so, e in quel bei crini ridono annolti meco amore e il sole, rido no annolti

**T** ENORE.  
 meco amore e il sole.  
 Con le flet e col fol leg a rde e fce  
 tutti terre ni dei tutti marini  
 e il ciel col ciel del ciel infiammar  
 foule, talhor se flet e rde e fce in piu maniere, intric il  
 sole flet e in quel bei crini, ridono annolti meco amore e il sole il

**B** ASS.  
 ridono:  
 Con le flet e col fol leg a rde e fce re, tutti ter reni dei tutti  
 marini, e il ciel col ciel del ciel infiammar foule, talhor se flet e r  
 seco in piu maniere e in quel bei crini  
 ridono annolti meco amore e il sole. il





Handwritten musical score for "The Rose Tree" on five-line staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. Above the staves, there are letters: Γβ, β, β, β, ββ, β, β, and ββ. A large 'C' time signature is on the left. The music is written in a single system.

**Seconda parte. Con le fielle.**

[illegible]

B B 1 B B B 1 BB BB

[illegible][illegible][illegible][illegible][illegible]





Or pèsat' al mio mal qual' esser dene ij

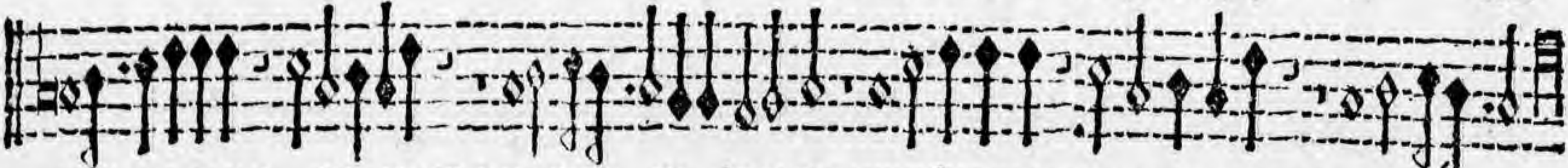
ij



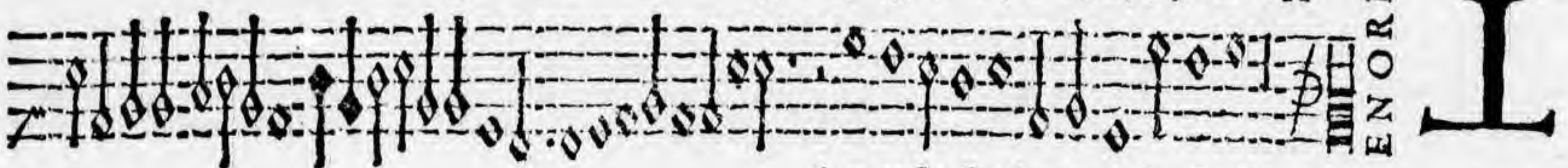
che come cera al fuoco che come cera al fuoco o come fuoco in acqua mi disfac cio ne



cerh' v'cir del laccio o còe fuoco in acqua mi disfacio, ne cerh' v'cir dellac cio si me dolce il tor-



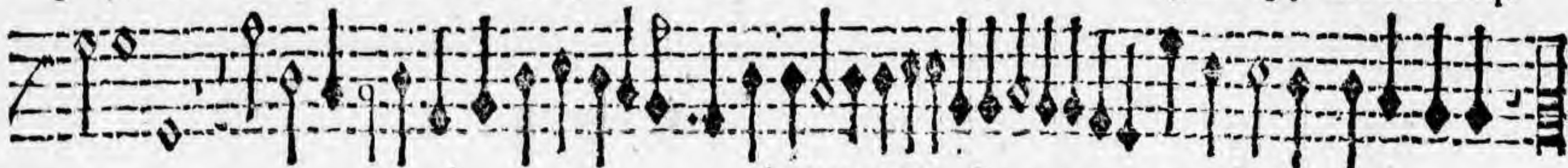
men to el piager gioco el piager gioco ij.



INORE.

Hor pentat' al mio mal qual' esser dene ij

ij



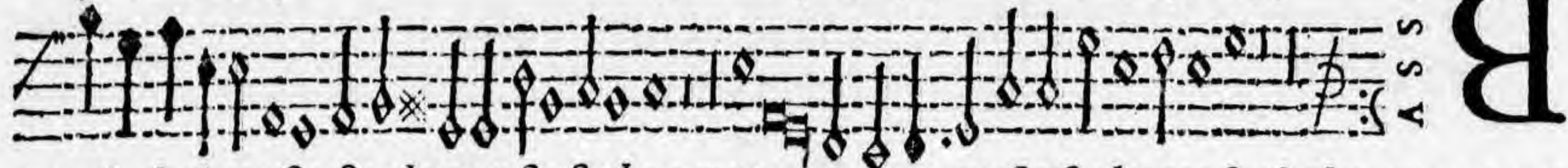
che come cera al fuoco ij o co me fuoco i acqua mi disfacio, ne cerh' v'



cir di laccio o co me fuoco i acqua mi disfacio, ne cerh' v'cir di laccio si me dolce il tormèto si me

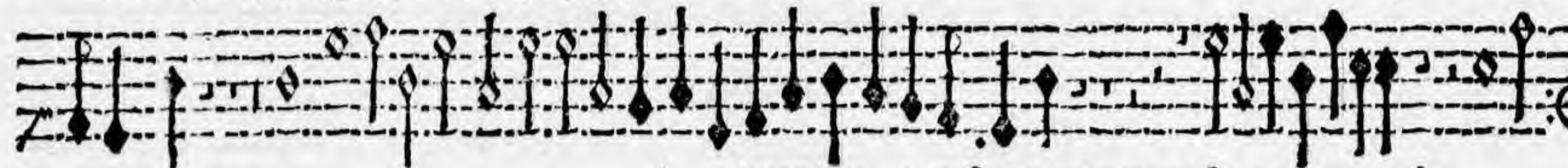


dolc' il tormèto el piager gioco si me dolce il tormèto el piager gioco ij el piager &c.

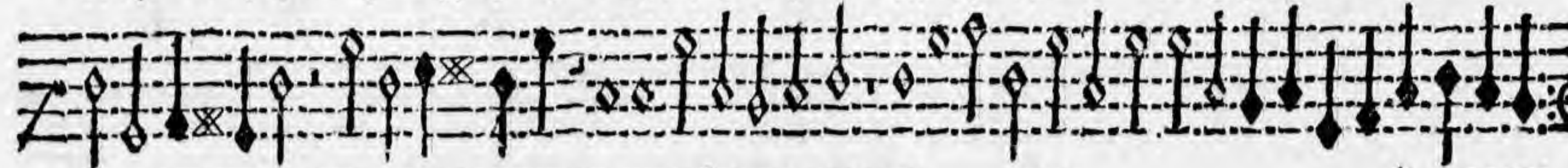


Hor pèsat' al mio mal qual' esser dene, ij

che come cera al



fuoco ij o co me fuoco in acqua mi disfacio, ne cerh' v'cir del laccio, o co-



me fuoco i acqua mi disfacio, ne cerh' v'cir di laccio si me dolce il tormèto el piager gioco el piager gioco



si me dolce il tormèto el piager gioco el piager gioco.

ij





11BB BB B 1 BB 1 B 1BB BB

Handwritten musical notation on a five-line staff, featuring various note values and accidentals.

Or penfar al mio mal. à 5.

B 1 B 1BB B B 1BB BB B BB BB

Handwritten musical notation on a five-line staff.

B 1BB B 1BB BB BB B 1B 1B 1 B BB

Handwritten musical notation on a five-line staff.

BB BB BB BB BB B B B B BB B B B

Handwritten musical notation on a five-line staff.

BBB BBB 1BB 1 B BB B BB

Handwritten musical notation on a five-line staff.

B BB BB BB B BBB BB B 1BB BB

Handwritten musical notation on a five-line staff.

BB BB B B BB B 1B B B BBB B B B BB BB

Handwritten musical notation on a five-line staff.

B B B B B B B BB B B

Handwritten musical notation on a five-line staff.

1BB B B BB B 1BB 1BB 1

Handwritten musical notation on a five-line staff.



**B** **ASSO**  
 Elles'en va de moy la mieulx aymée ij  
 elle s'en va

**T** **ENORE**  
 Elles'en va de moy la mieulx aymée ij  
 elle:  
 elle s'en la mieulx aymée e, elle s'en

**E**  
 Elles'en va de moy la mieulx aymée, elle  
 la mieulx aymée e, elle s'en

CANTO.

una volte perder poi tutti i diletti  
 suoi e viver sempre mai fuor di speranza.

**B** **ASSO**  
 Veramente in amore si proua ogni dolore  
 ma vie piu ch'alt'auanza goder sol

una volte perder poi tutti i diletti suoi e viver sempre mai fuor di speranza.  
 re ma vie piu ch'alt'auanza goder sol una volte perder poi tutti i diletti suoi ma vie piu ch'alt'auanza goder sol

**T** **ENORE**  
 Veramente in amore si proua ogni dolore  
 Veramente in amore si proua ogni dolore

una volte perder poi tutti i diletti suoi e viver sepre mai ij  
 fuor di speranza. 2a.

vie piu ch'alt'auanza goder sol una volte perder poi tutti i diletti suoi ma vie piu ch'alt'auanza goder sol

**E**  
 Veramente in amore si proua ogni dolore  
 si proua ogni dolore ma

CANTO.





ΓΒ Β Β Β Β Β Β Β Β Β Β

Erument' in amore. à 5

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Lles'en va. à 5

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CANTO

va ij / certes & si demeure Dedas mo' ceur ij / tellement imprimée,

im primée, qu'elle y sera / iniqua ce que ie meure.

TENORE.

le s'en va / certes & si demeure dedas mo' ceur ij / telle

ment imprimée, qu'elle y sera iniqua ce que ie meure.

BASSO.

va ij / certes & si demeure dedas mon ceur ij / tellement imprime-

me e, qu'elle y sera / iniqua ce que ie meure, ij'

iniqua ce que ie meure.



BB B B BB B B B BB

BB BB BB B B B BB

BB BB BB B B B BB

BB B B BB BB BB B BB BB

B BB B B B BB BB B BB BB B

BB B B B B B B B B B B B B

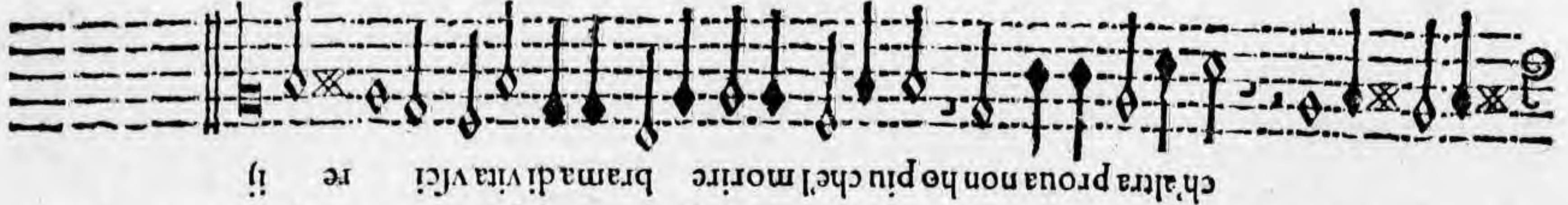
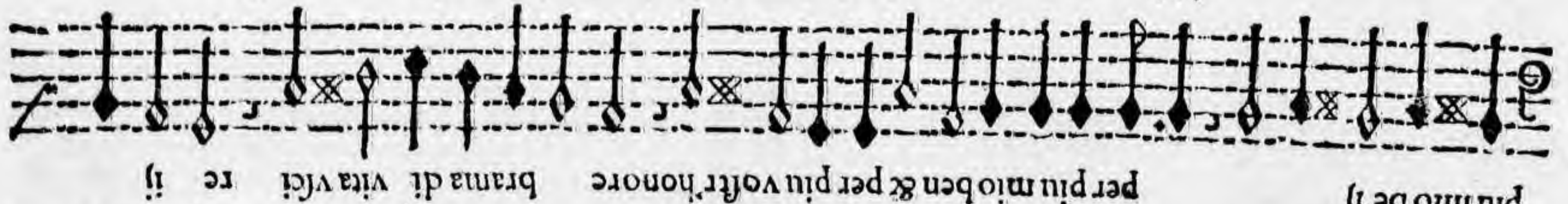
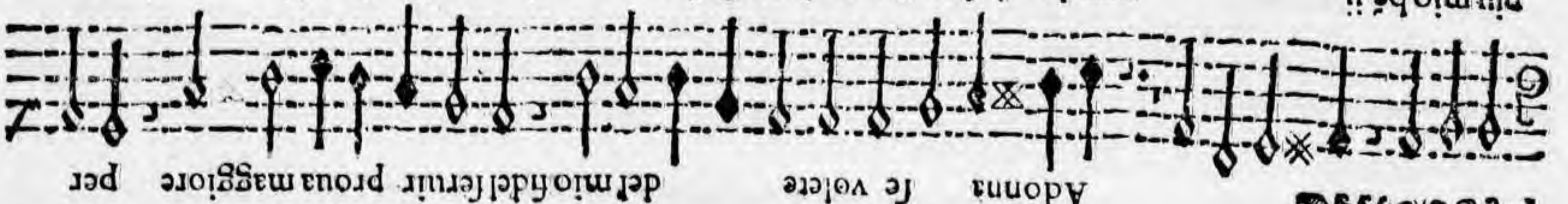
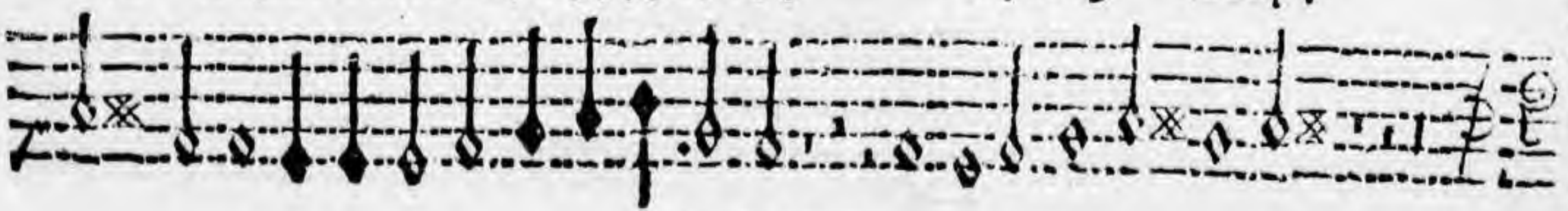
B BB B B B B B B B

B B B B B B B



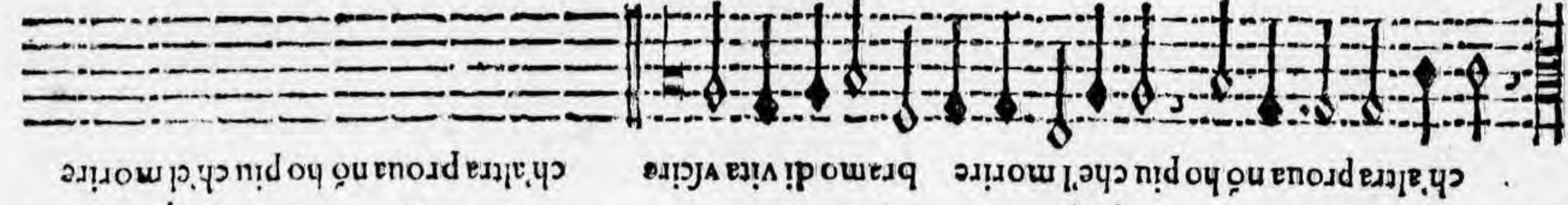
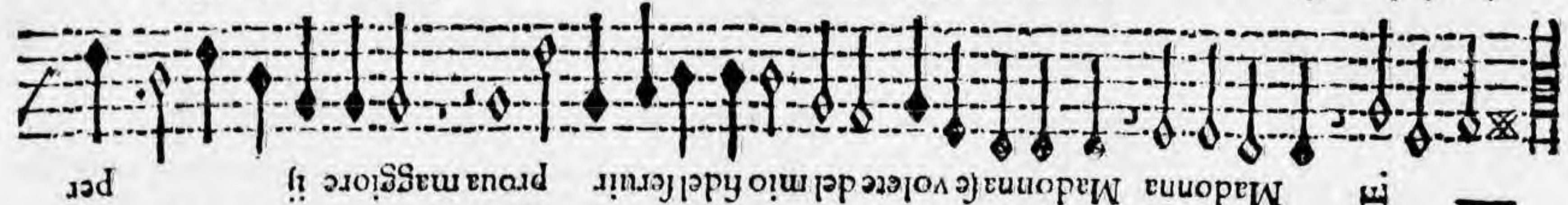


CANTO.



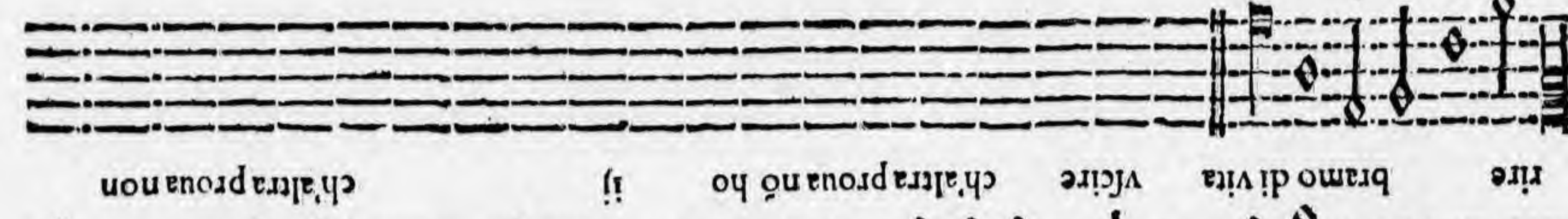
T

ENORE



B

ASSO







BB BB BB BB BB BB BB BB

Adonna se volete. 2 5

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

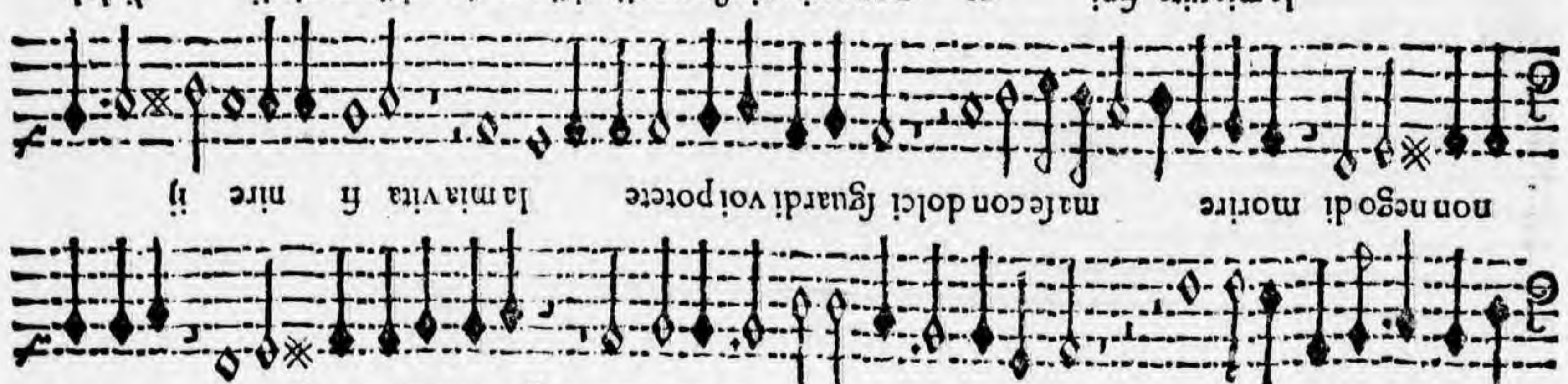
Empty musical staves.



**M** Adonna poich'vccidermi volete non nego dimorire ij



non nego di morire  
ma se con dolci riguardi voi potrete  
la mia vita finire ij



la mia vita fini  
re non e piu giusta voglia ch'io moia ij di dol-



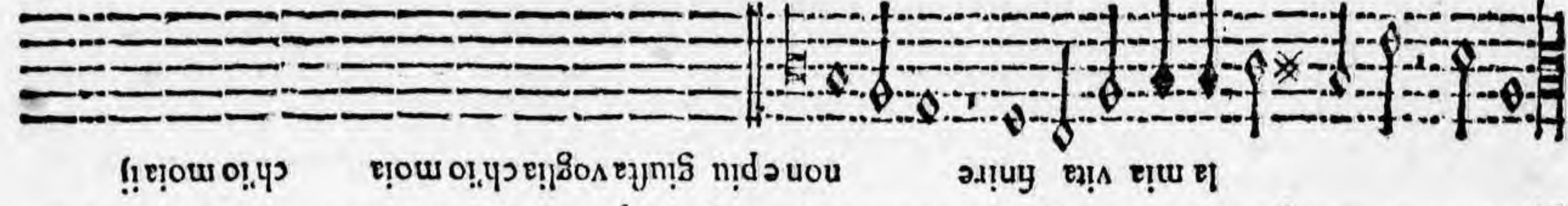
**T** ENORE.  
cezza che di doglia  
che dido  
glia.



Madonna poi ch'vccidermi volete non nego di morire ij  
ma se con dolci riguardi ij  
la mia vita finire ij



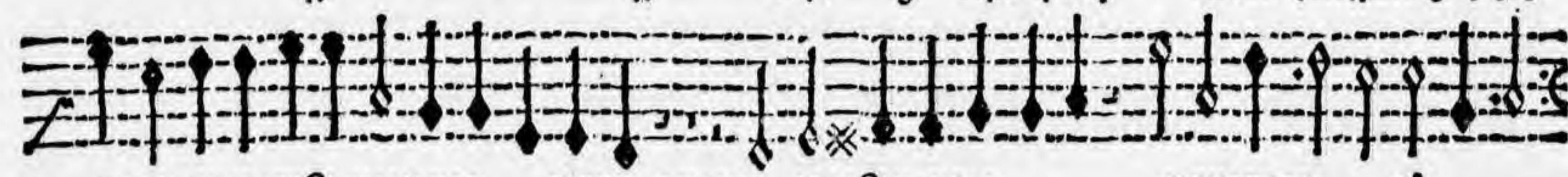
la mia vita finire  
non e piu giusta voglia ch'io moia  
ch'io moia ij




**B** A S S O  
di dol cezza ij  
che di doglia.



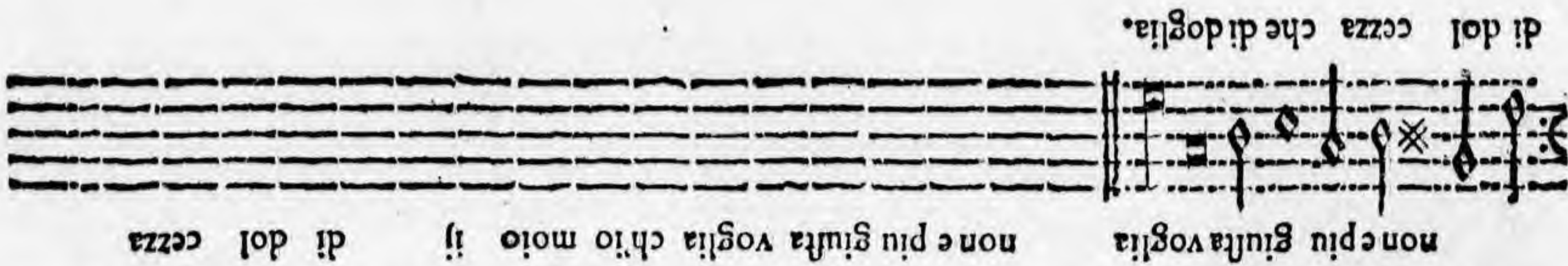
Non nego di morire ma se  
con dolci riguardi ma se con



dolci riguardi voi potrete  
la mia vita finire ij  
ij



non e piu giusta voglia  
non e piu giusta voglia ch'io moia ij  
di dol cezza







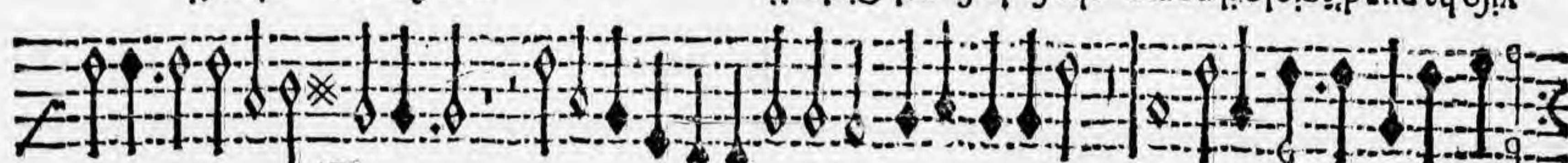
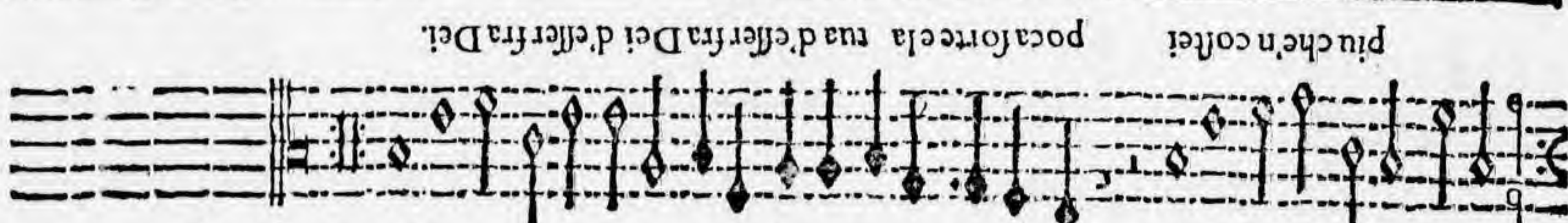


B

SASSV

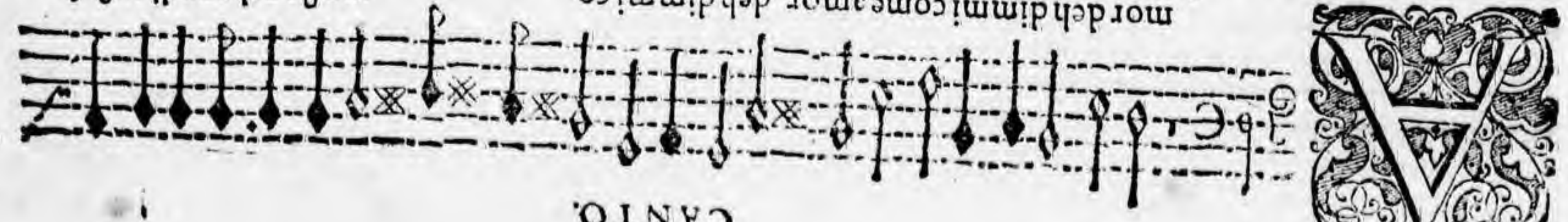


DISCANTVS.



B

ASSO



CANTO.





Γ Β ΒΒ ΒΒ Β Β ΒΒ Β

Mordeli dimmi. à 5.

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Indich musich mich. à 5.

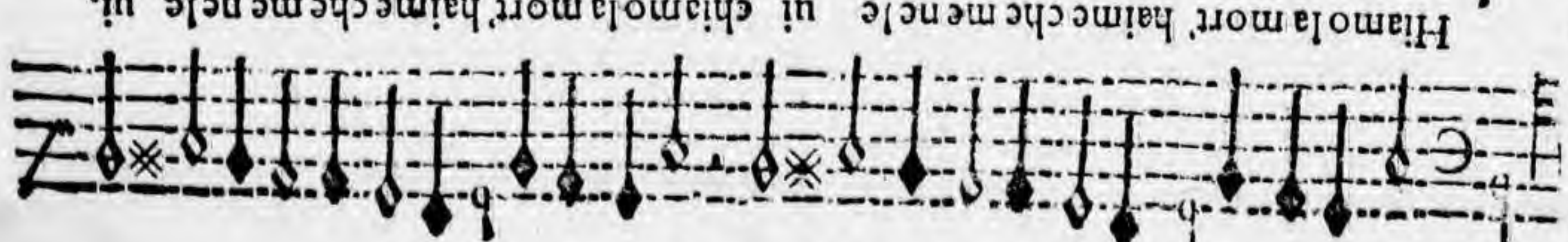
Β Β ΒΒ Β Β ΒΒ Β Β Β ΒΒ ΒΒ ΒΒ Β ΒΒ Β

Β Β ΒΒ ΒΒ Β Β Β Β ΒΒ Β Β Β

✕

✕



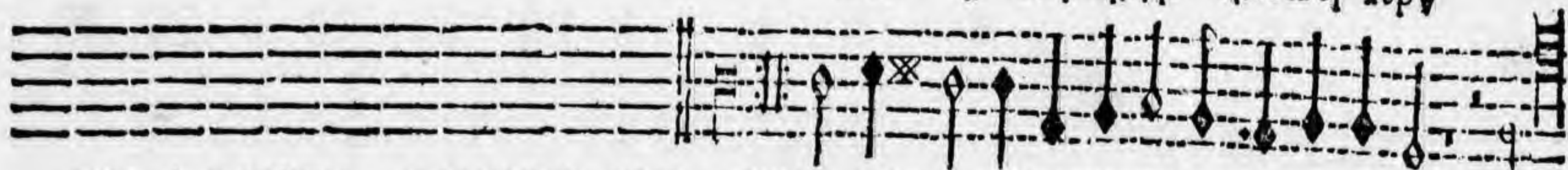


CANTO.

Hianno la mort' haimme che m'ne le ui chiammo la mort' haimme che m'ne le ui,



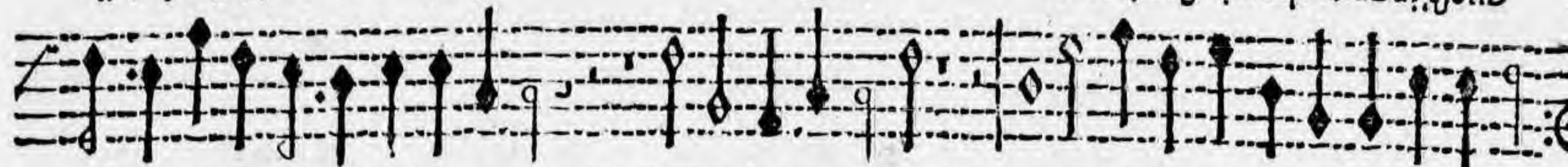
per questa ingrata che mi strazia tanto, o bell' auanto. Adar la mort' chi r'hadato il core



Adar la mort' chit'hadato il core.



Chiamo la mort' haimme che m'ne le ui, chiammo la mort' haimme che m'ne le ui, per



quest'ingrata che mi strazia tanto, o bell' honore, Adar la mort' chit'hadat il



core. Adar la mort' chi r'hadat il core



Ammamia cara, ij Mamma dolce bella ij Mamma mia cara, ij



mamma dolce bella ij

mamma d'oro ij

foccorri mammamia, ij



ch'io per te moro, foccorri mammamia ij

ch'io per te moro.



Mammamia cara, mamma dolce bella, ij

mammamia



cara, mamma dolce bella ij

mamma mai saporta

mamma d'oro foccorri mammamia



ch'io per te moro, foccorri mammamia ij

ch'io per te moro.





ΓΒ Β Β ΒΒΒΒ ΒΓ ΓΒ Β Β ΒΒΒΒ Β

Hi amola morte.

Β Β Β Β ΓΒ Β ΒΒ Β

Β Β Β Β ΒΒ ΒΒ ΒΒ Β Β ΒΒ Β Β

Β Β ΒΒ Β Β ΒΒ ΒΓ Β



ΓΒ Β ΓΒ Β Β Β Β Β Β Β ΓΒ

A mma mia cara. à 5.

Β Β Β Β Β Β ΒΓΒΒ Β ΓΒΒ Β

Β Β ΒΒΒ Β Β Β ΒΒ Β ΒΒ Β Β ΒΒ

Β Β Β Β Β ΒΒΒ Β Β Β ΒΒ ΒΓΒ Β Β ΒΒ ΒΒ

Β ΓΒΒΒΒ

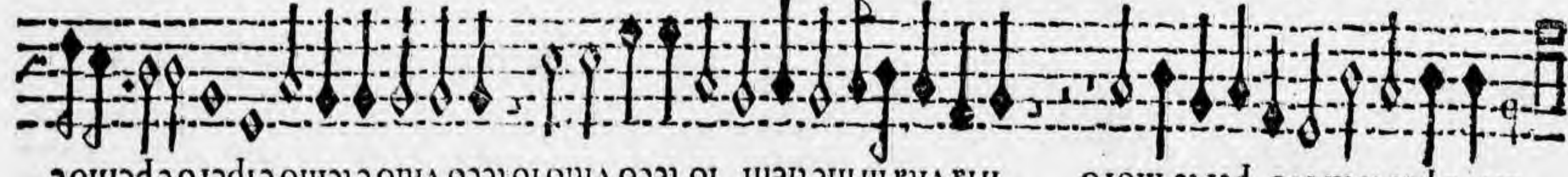




Etum'ami i radoro e sepermeti struggi perte



mo per temoro perte moro si la vita in me tieni io teo vino io teo etemo e spero e penio e



parlo e scriuo duque sia nel tuo cor com'è nel mio amor speme penfier tema e deli-



o duque sia nel tuo cor com'è nel mio amor speme penfier tema e delio.

**T**

ENORE



Setum'ami. I radoro se tum'ami e radoro e sepermeti struggi per temoro



per temoro se la vita in me tieni io teo vino duque sia nel tuo cor com'è nel mi-



amor speme penfier tema e deli o duque sia nel tuo cor i)



com'è nel mi o amor speme penfier tema e delio e deli o.

**B**

ASSA



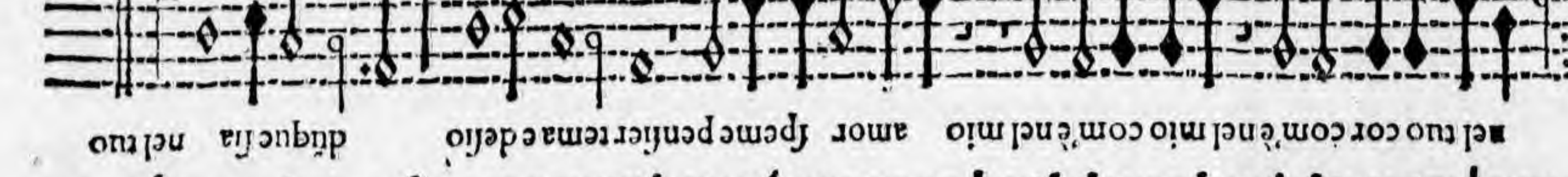
O Setum'ami, I radoro se tum'ami i radoro e sepermeti



struggi per temoro per temoro se la vita in me tieni io teo vino duque sia



nel tuo cor com'è nel mio amor speme penfier tema e delio duque sia nel tuo



cor com'è nel mio com'è nel mio amor speme penfier tema e delio tema e delio.





$\beta$   $\Gamma\beta\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\alpha\alpha\delta$   $\epsilon\alpha\alpha\epsilon$   $\delta\epsilon\alpha\epsilon$   $\epsilon$   $\epsilon$   $\beta$   $\epsilon$   $\epsilon$   $\epsilon$

$\alpha\alpha\delta\epsilon$   $\alpha\alpha$   $\delta$   $\epsilon\epsilon\delta\delta\epsilon$   $\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon$   $\epsilon$   $\alpha\alpha\epsilon$

$\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon\epsilon$

$\beta\alpha$   $\alpha$

Etum'ami. à 6.

$\beta\beta$   $\beta$   $\beta$   $\beta\Gamma\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta\beta$   $\beta$

$\epsilon\epsilon\delta\beta$   $\epsilon$   $\beta$   $\epsilon$   $\beta$   $\beta\beta\epsilon\delta\epsilon\alpha\epsilon\epsilon$   $\epsilon\epsilon\alpha$

$\delta\epsilon\alpha\epsilon$   $\alpha$   $\beta\delta$   $\epsilon\epsilon$   $\epsilon\epsilon\epsilon$   $\epsilon$   $\epsilon\epsilon\epsilon\alpha$   $\epsilon\delta$   $\delta\delta\alpha\delta$   $\epsilon$

$\epsilon$   $\epsilon$   $\epsilon\beta\beta\epsilon$   $\epsilon\epsilon\epsilon$   $\epsilon$   $\beta$   $\epsilon$   $\epsilon$   $\epsilon$

$\epsilon\epsilon$   $\beta$   $\epsilon$   $\beta$   $\beta$   $\epsilon$   $\epsilon\epsilon$

$\beta$   $\beta$   $\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta\Gamma\beta$   $\beta$   $\beta$

$\epsilon\beta$   $\beta\beta$   $\beta$   $\beta$   $\delta\epsilon\alpha\epsilon\alpha\beta$   $\beta$   $\beta$   $\epsilon$   $\alpha$   $\epsilon$   $\beta\epsilon\beta\epsilon\epsilon$

$\delta\beta\beta$   $\beta$   $\beta$   $\beta$   $\alpha$   $\alpha$   $\beta$   $\epsilon\epsilon$   $\epsilon\epsilon$   $\epsilon$   $\alpha$   $\epsilon\delta$   $\delta$   $\alpha\delta$   $\epsilon$   $\alpha\beta\alpha$   $\delta\epsilon$

$\epsilon\beta\epsilon$   $\beta$   $\beta$   $\beta$   $\epsilon$   $\beta$   $\beta$   $\beta$   $\epsilon$   $\epsilon$   $\epsilon\epsilon\epsilon\epsilon\epsilon$   $\epsilon$   $\alpha\alpha$   $\delta$

$\epsilon\beta$   $\beta$   $\beta$   $\beta$   $\epsilon$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta\beta\beta$   $\beta\beta\beta\beta\beta$

$\epsilon\epsilon$   $\epsilon$   $\delta\epsilon\delta$   $\delta$   $\delta\epsilon\alpha$   $\epsilon$   $\epsilon\epsilon\epsilon\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\delta\delta\epsilon$   $\epsilon$   $\delta\delta$   $\delta\delta$   $\delta\delta$   $\alpha$   $\delta\epsilon\alpha\epsilon$   $\epsilon\delta$   $\epsilon\delta$   $\epsilon$   $\beta$   $\delta$   $\epsilon\epsilon\epsilon\epsilon\delta\epsilon$

$\delta$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta$   $\beta\Gamma\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\alpha\alpha\epsilon$   $\alpha\beta$   $\epsilon\epsilon\beta$   $\epsilon\epsilon$   $\delta\alpha$   $\epsilon$   $\alpha$   $\delta\epsilon$   $\epsilon$   $\alpha\epsilon\delta$   $\epsilon$   $\epsilon\beta$   $\epsilon\epsilon$   $\delta$   $\delta$

$\epsilon\epsilon\epsilon\epsilon$   $\epsilon$   $\epsilon\delta$   $\epsilon\epsilon\beta\delta\epsilon\alpha\alpha$   $\delta\delta$   $\beta$   $\delta\delta\delta$   $\delta$   $\alpha$   $\alpha\epsilon$   $\epsilon$   $\beta$   $\delta$   $\alpha$

$\delta\beta\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta$   $\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta\beta$

$\epsilon$   $\delta$   $\beta$   $\beta$   $\epsilon$   $\beta\beta\beta$   $\beta$   $\epsilon\beta\beta$   $\delta$   $\delta$   $\alpha$   $\alpha$   $\epsilon\epsilon$

$\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$   $\delta$

$\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon$   $\epsilon\epsilon\epsilon\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\alpha\beta\epsilon\epsilon\beta$   $\epsilon\epsilon$   $\delta\epsilon\alpha\epsilon$   $\alpha$   $\delta\epsilon$   $\epsilon$   $\alpha\epsilon\delta\alpha$   $\epsilon$   $\epsilon\beta$   $\epsilon\epsilon$

$\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon$   $\alpha\alpha\epsilon\delta$   $\epsilon\epsilon$   $\beta\delta\epsilon\alpha$   $\alpha\delta\delta$   $\beta$   $\delta\delta\delta$   $\delta$   $\alpha$   $\alpha\epsilon$   $\epsilon$   $\beta$   $\delta$

$\epsilon$   $\epsilon\epsilon\alpha\epsilon\epsilon$   $\beta\alpha$   $\epsilon$   $\alpha$   $\epsilon\epsilon\alpha\alpha\epsilon$   $\epsilon$   $\beta$   $\epsilon$   $\beta\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta\beta$

$\delta$   $\delta\epsilon$   $\delta$   $\beta\beta$   $\epsilon$   $\beta\beta\epsilon$   $\beta$   $\epsilon$   $\delta$   $\alpha$   $\alpha$   $\alpha$   $\beta$

$\alpha$   $\alpha\delta$   $\delta$   $\delta\delta$   $\epsilon$   $\epsilon\epsilon\beta$   $\delta$   $\epsilon$   $\beta$   $\beta\delta\beta$   $\beta\delta$   $\beta$

$\alpha\beta\delta$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\beta$   $\beta\beta$   $\beta$

$\delta$   $\beta$   $\delta$   $\alpha$   $\alpha$   $\alpha$   $\beta$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

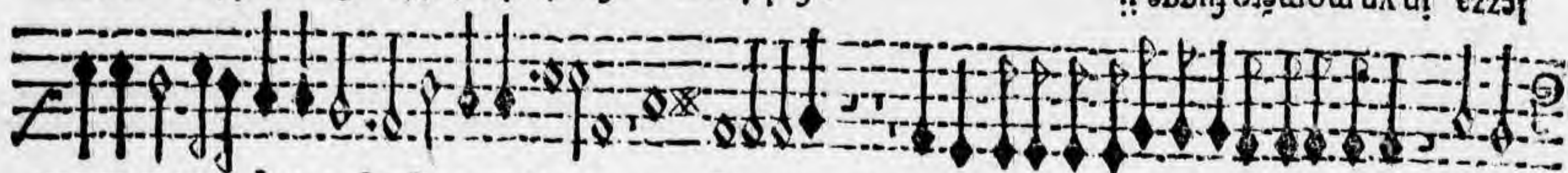
$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$





on ti sdegnar o Filli ch'io ti segua perche la tua bel-



lezza in vn momento fuge ij e se delegua e se pria che ti giugaa sopra vecchiez za non



cogli il frutto de la tua belate potrai forse pentirti in altra etate



non cogli il frutto de la tua belate potrai forse pentirti in al tra etate.

**T**  
ENORE.



Non ti sdegnar ij o Filli ch'io ti segua ij per-



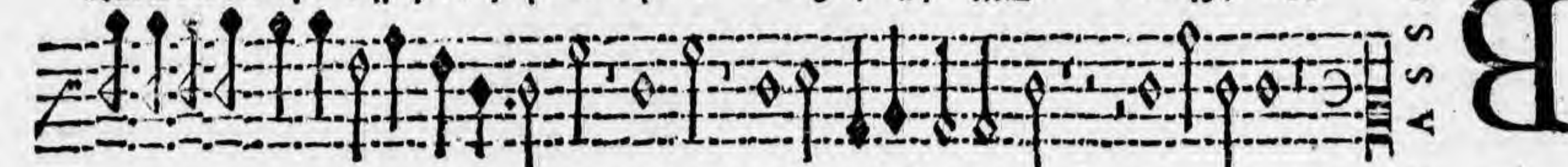
che perche la tua bellezza in vn momento fuge ij e si dile-



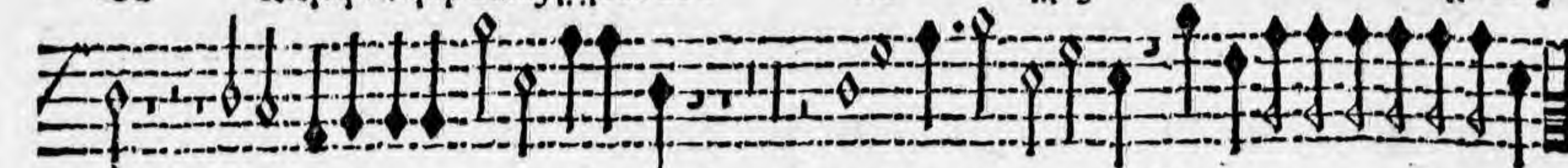
gua e se pria che ti giugaa sopra vecchiez za non cogli il frutto de la tua belate de la tua bel-



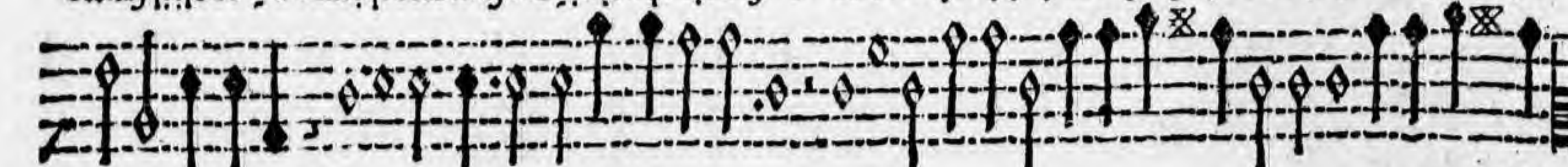
late potrai forse pentirti potrai forse pentirti in altra etate.



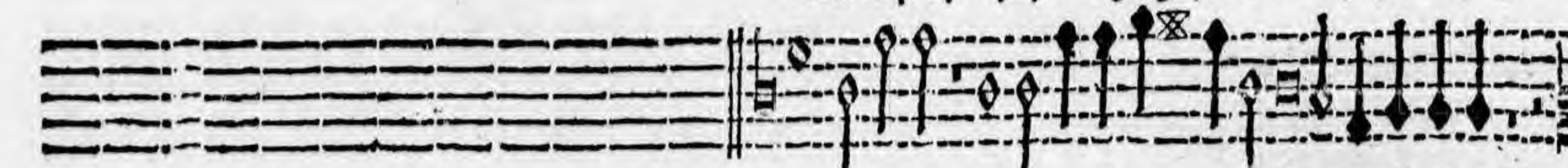
Non ti sdegnar o Filli ch'io ti segua perche perche la tua bellezza in vn momento



fuge ij e si dile gua non cogli il frutto de la tua belate po-



trai forse pentirti potrai forse pentirti in altra etate e se pria che ti giugaa sopra vecchiezza no cogli il frutto



de la tua belate potrai forse pentirti in altra etate.



[illegible][illegible][illegible]

B C B B B B B B B B B B B B  
 a e d c a d e a e d e a a a e d e d e a e a a a e e  
 e e e e e a a a a e e e f a a a e e e a a a a a a a e d d e  
 e e e e e a b b f f a b a b f b a a a b b b f f f e e  
 e  
 e

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment line with a bass clef. The third staff contains a series of rhythmic markings, possibly for a second vocal part or a different instrument. The fourth and fifth staves contain further musical notation, including notes and rests. The handwriting is in ink on aged paper.

Handwritten musical notation on a five-line staff. The notation consists of numbers (0, 1, 2, 3) and vertical bar lines. Above the staff, there are handwritten numbers: "30233" and "30233". Below the staff, there are handwritten numbers: "10" and "10". The notation is organized into measures by vertical bar lines.